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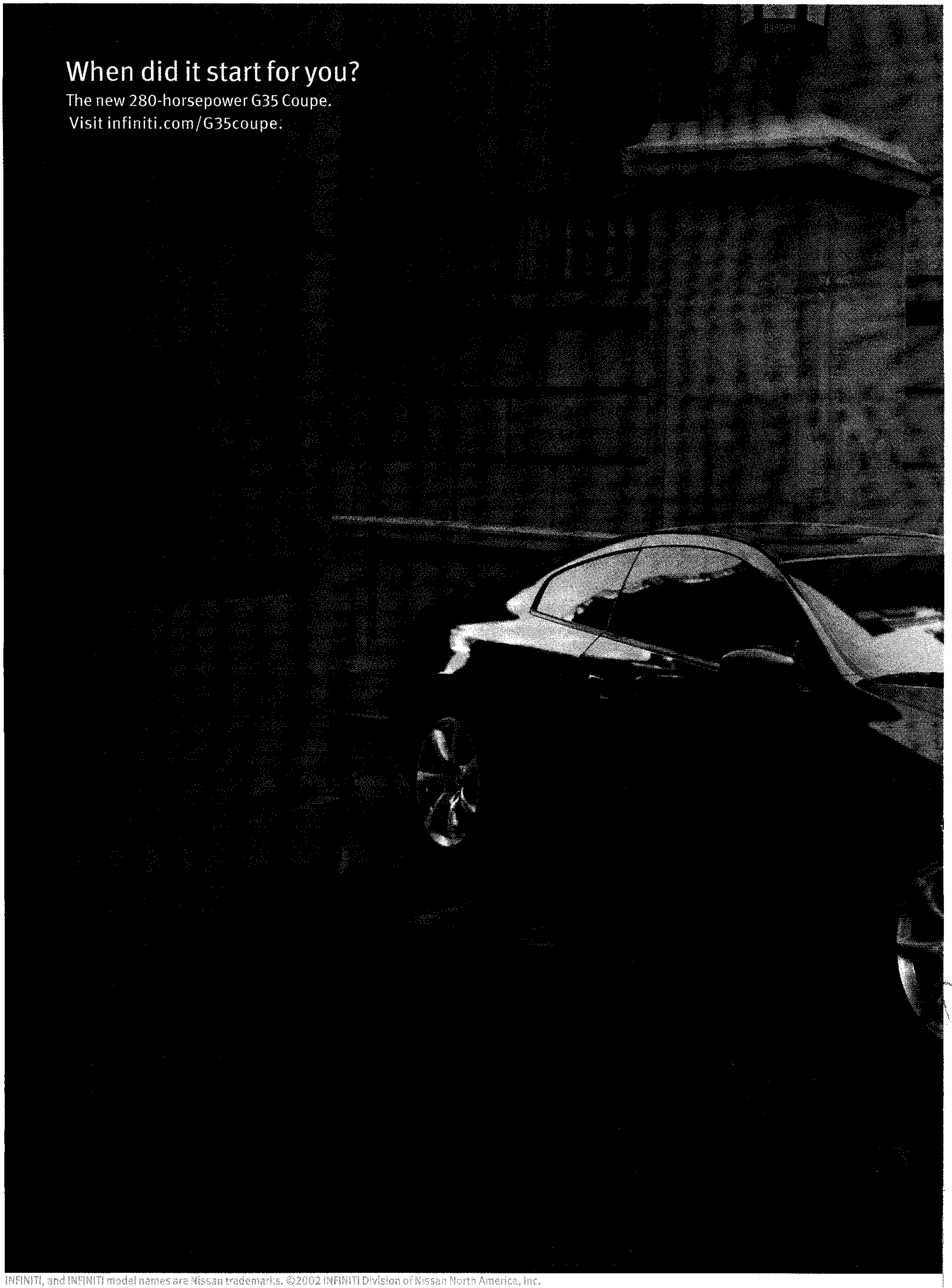
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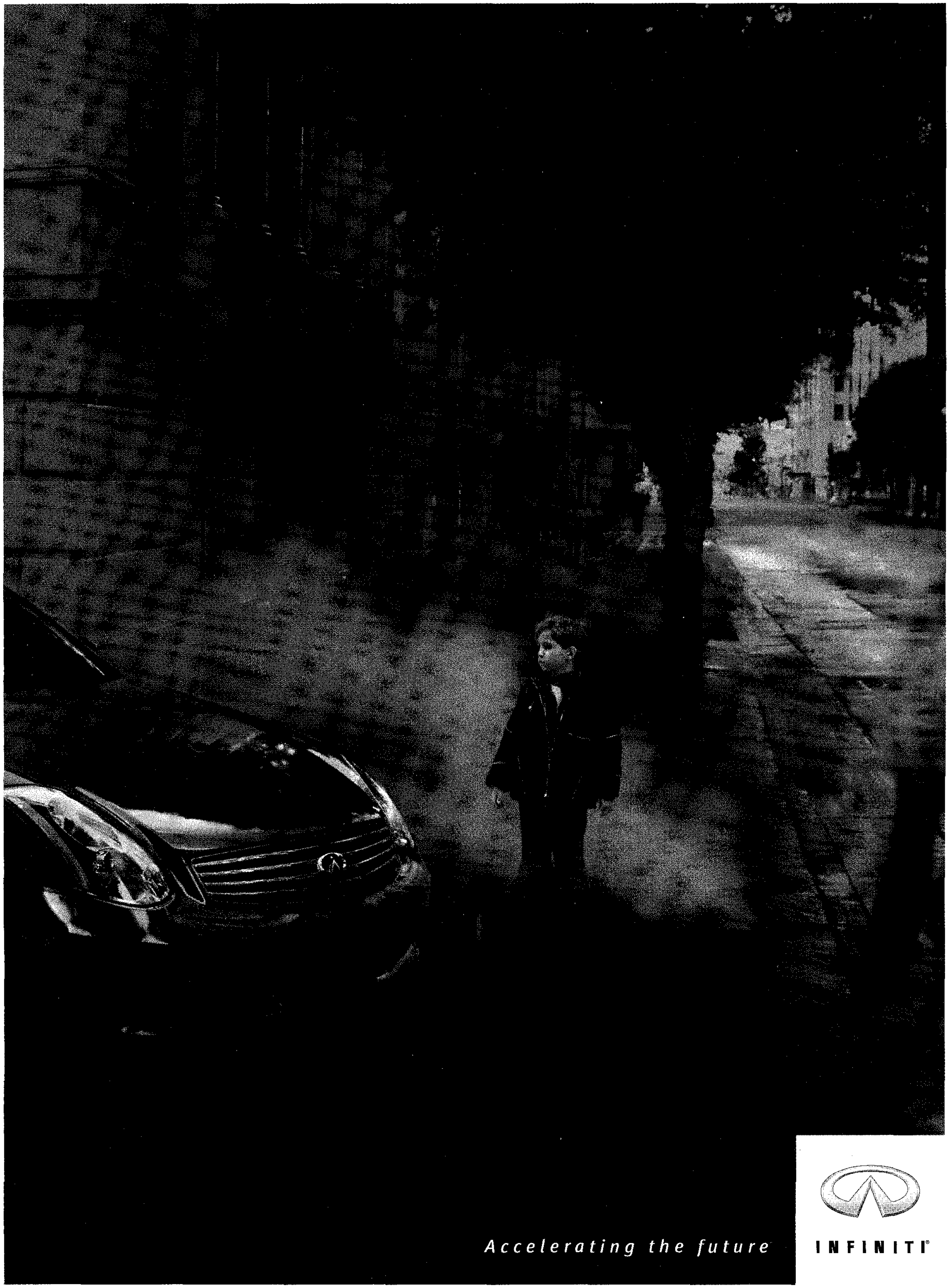
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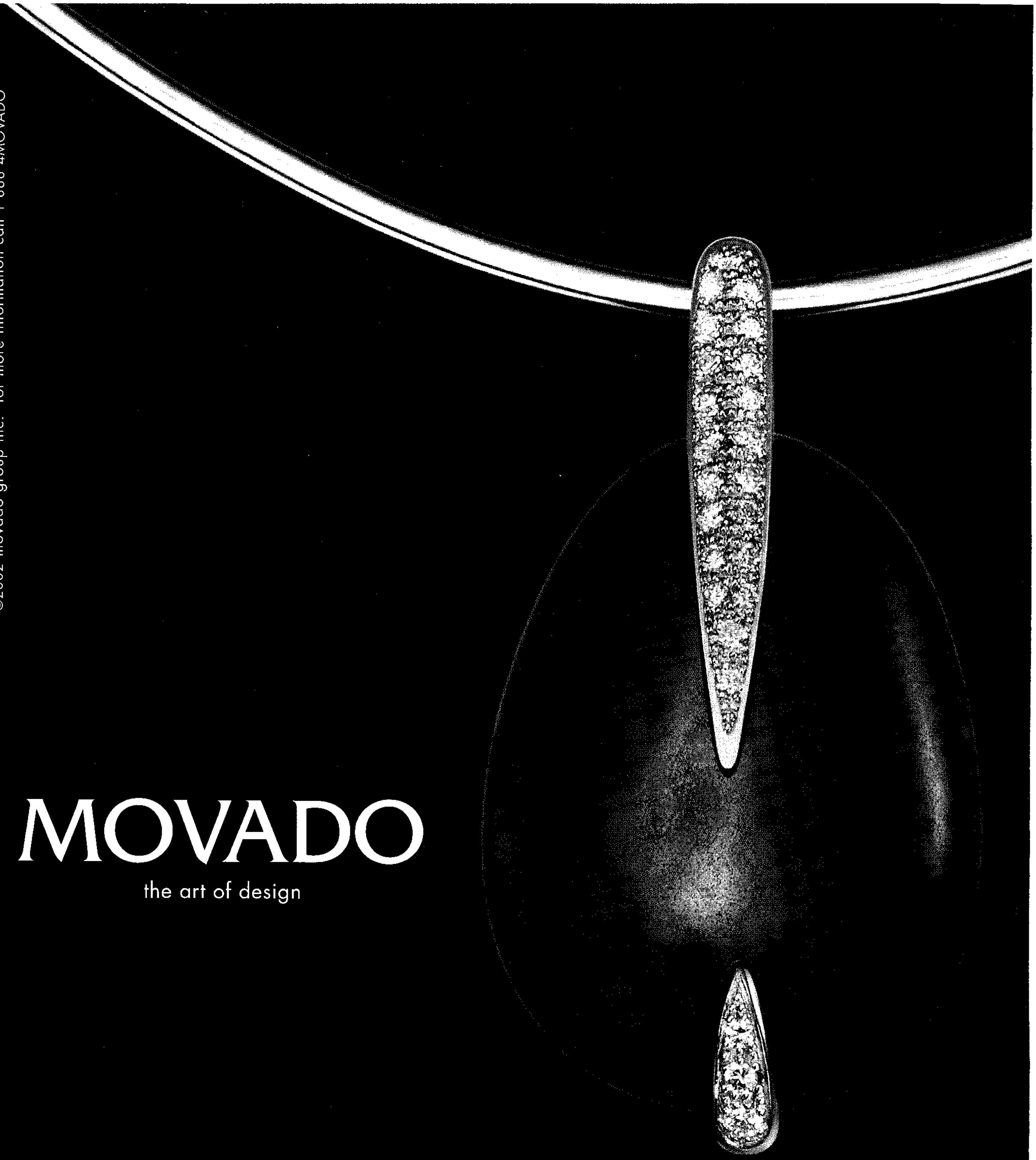

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> **"Nursery school is where it begins—it's a portal, or, perhaps more accurately, a test. The first test. Are you up to it?"** —Michael Wolff, page 32

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On the Upper East Side, preschool isn't just the place for 3- and 4-year-olds to begin their education. It's the seat of status yearnings, the gateway to New York's social Valhalla. No wonder people like Jack Grubman (and even this author) will pay any price—or in Grubman's case, get someone else to pay it—to get in. **Plus:** Robert Kolker on Manhattan's top twenty preschools: what's taught, who gets in, famous alums, and, of course, what your chances are.

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46 **Last Man Standing** By Jennifer Senior
Over the course of his 50-year political career, North Carolina senator Jesse Helms became New Yorkers' ultimate political bogeyman—pro-life, anti-gay, segregationist (at least in the beginning), isolationist. An extremist parody of red-state America. But now, as he prepares to retire, it's become clear he's remade the Senate in his own take-no-prisoners southern-Republican image. It's also clear that he's—are you ready for this?—a nice guy.

ON THE COVER: PHOTOGRAPHED BY LEGO/CUT THE FAT.

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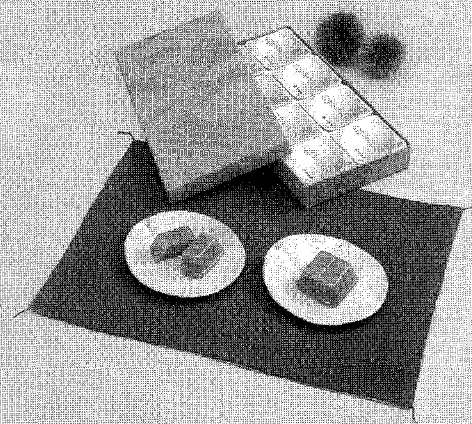

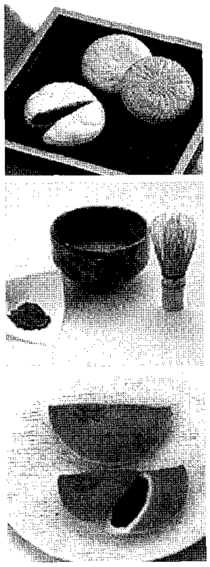

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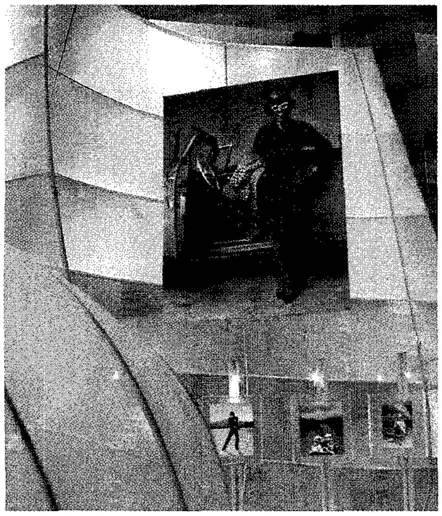

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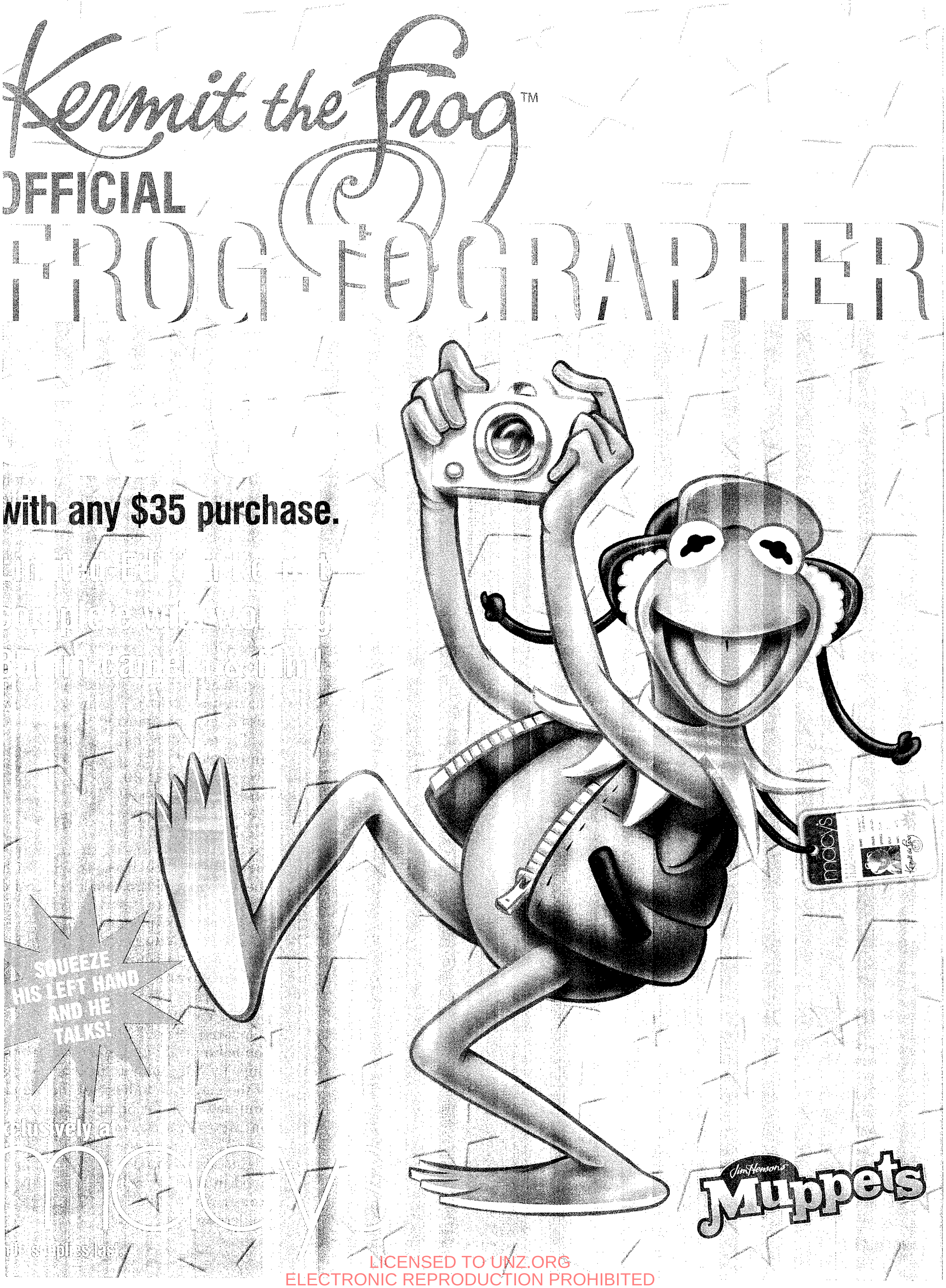

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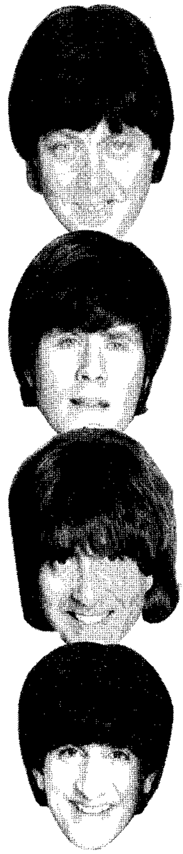

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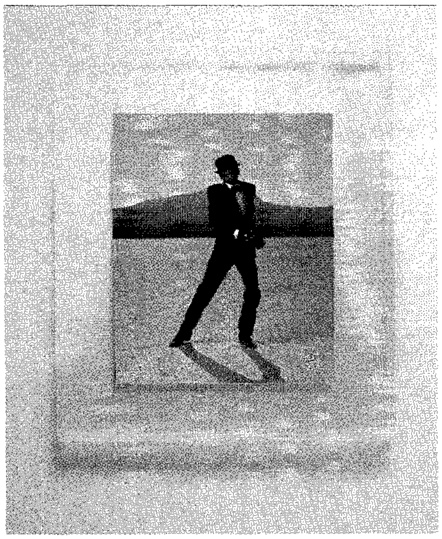

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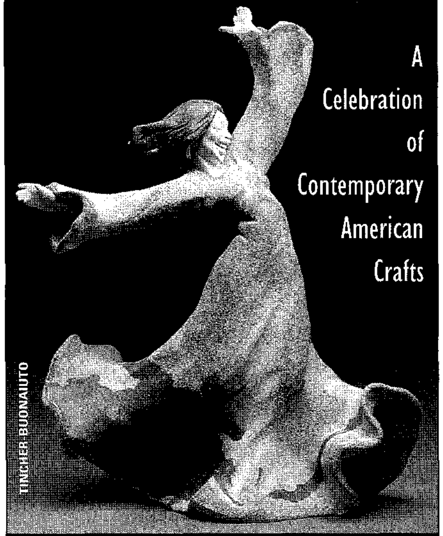

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FOR MORE THAN TWO DECADES, *New York* Magazine's personals have been a voice in the singles wilderness, helping countless New Yorkers find partners—whether for a night or, in a remarkable number of cases, for life. Back when **Strictly Personals** began, the notion that an ad in a magazine might be as good a place as, say, a bar or club to meet a meaningful friend was fairly outlandish. But in the twenty-first century, the art of hooking up crosses every media boundary, and now *New York* is, too. In addition to being the name of our standby section in the back of the magazine, *Strictly Personals* is now also a sexy and amusing reality-television show on **MetroTV**, airing every night (at 11:30, and sometimes at 7:30, too), where people looking for lovers give guided tours of their apartments—and their lives. To chat with them, go to **nymetro.com**, the Website *New York* shares with MetroTV. And this week, personals—with pictures—from both the show and the Website start appearing in our pages. We have also relocated "Naked City," the column about sex and relationships by Amy Sohn, to the back pages of the magazine to help set the mood. And now look for Sohn on MetroTV's *Naked New York*, on weeknights at 10. Singlehood in the City will never be a lonely wilderness again. ■

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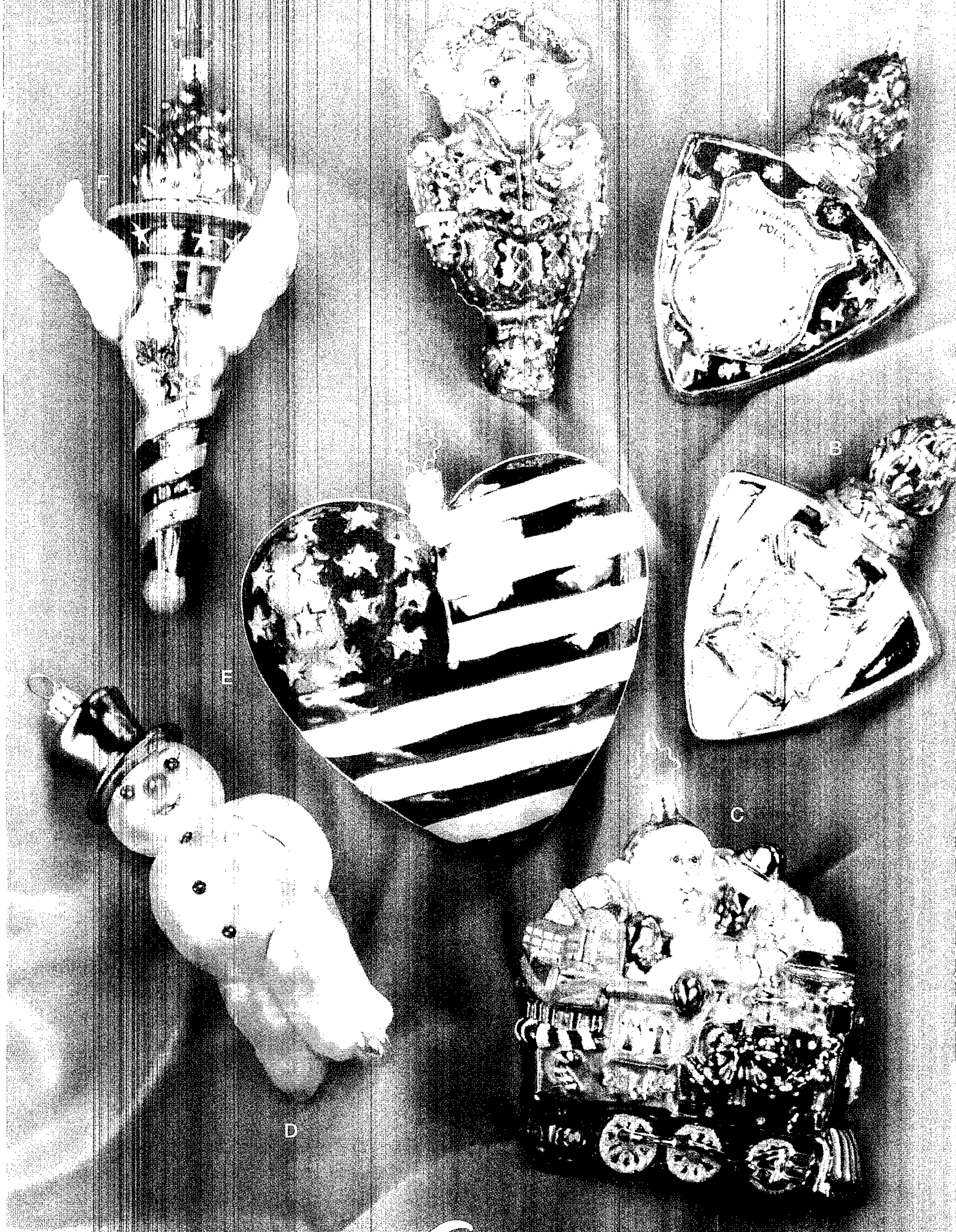

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Letters

"Real cities are pedestrian cities, where walkers have the right of way."
—Kathleen Thomas

Car Wars

In response to Michael Tomasky's "Walk *This* Way" ["Gotham," November 11], I would like to suggest that he move to a town that is more automobile-oriented rather than trying to change one of the things that makes our city so great. Real cities are pedestrian cities, where walkers have the right of way and cars are a polluting, environmental blight. Overcongested megaburbs like Atlanta and Charlotte, where you encounter a pedestrian very infrequently during business hours and almost not at all after dark, are not the models New York should be trying to emulate.
Kathleen Thomas, MANHATTAN

Amen to Michael Tomasky for his criticism of rude pedestrians in New York City. Two of my favorite malefactors: mothers willing to sacrifice their babies by jutting their prams into traffic, and joggers who just can't interrupt their momentum to stop for the light. Not that driving in my Ivy League hometown is any better. Even though the students and professors have four-digit IQs, they still haven't mastered the art of walking. A far cry from my experiences in Prague, where I witnessed Czechs waiting a full minute for the green, even when there were no cars coming from any direction!
Ann Marie Pocklembo, PRINCETON, N.J.

Since the invention of the internal-combustion engine, pedestrians have been treated as the lowest form of life in New York. Sidewalks have been made narrower and streets wider to accommodate more cars. Bridges have been built without pedestrian walkways. Highways cut pedestrians off from the city's waterways. Traffic lights were timed to ease traffic flow but not to give pedestrians enough time to cross wide boulevards. If Robert Moses had had his way, Manhattan would have been crisscrossed with highways. Mayor Giuliani relegated us to crossing mid-block so that turning cars would not be delayed. Better solutions are a $10 toll on all bridges and tunnels from 5 to 10 A.M. and a $1 subway and bus fare. The city should be telling drivers to get out of their cars instead of telling pedestrians to get out of the way.
Peter A. Geiger, THE BRONX

I generally agree with Michael Tomasky's "Walk *This* Way," but I must say that New York City drivers are no better. My life is endangered about three times a week by drivers going through red lights, turning on red lights, and—my personal favorite—drivers stopping at a red light and letting you cross and *then* going through the red light. Maybe the arrogance of these drivers who feel that rules do not apply to them has spawned the exact behavior in pedestrians as a means of defense.
Sammi Gavich, BROOKLYN

Gael Force

Gael Greene is a New York treasure! Her "Chef Power" [November 11] is a comprehensive Who's Who of the New York food world and should be required reading for all front- and back-of-the-house restaurant workers in the city (not to mention all of the city's many food lovers). Thank goodness we have Ms. Greene to serve as the official historian for the restaurant capital of the world!
Erica Cantley, BRYN ATHYN, PA.

Gael Greene: My stomach and I love you. Now hie on down to Boca Raton and set these neophytes on track. Transplanted New Yorkers are starving.
Natalie Levine, BOCA RATON, FLA.

Out on a Limn

Kudos to Matt Gross for unearthing, like a good philologue, Michiko Kakutani's formulaic approach to book reviewing ["Gotham: One Life to Limn," November 11]. His revealing critique limns her entire *oeuvre* in a couple of sentences.
Avi Sharon, BROOKLYN

INTO THE BREACH: Walking amok.

War Stories Ignored

It seems that for Michael Wolff, the word *media* only refers to television. In "Saving Private Arnett" ["This Media Life," November 11], Mr. Wolff doesn't even consider decades of great war reporting by this country's newspapers. He claims that "nobody really does now what war reporters used to do." Hey, get off the couch, open up a newspaper, and look at the datelines: war zones all over the world where courageous reporters (yes, war correspondents) are dodging bullets, risking their lives, and getting the story.
Nancy Michaels, ALBANY, N.Y.

Correction: On the cover of our November 18 issue, a photo of Donald Trump's mother was inadvertently run in place of one of his sister. *New York* regrets the error. ■

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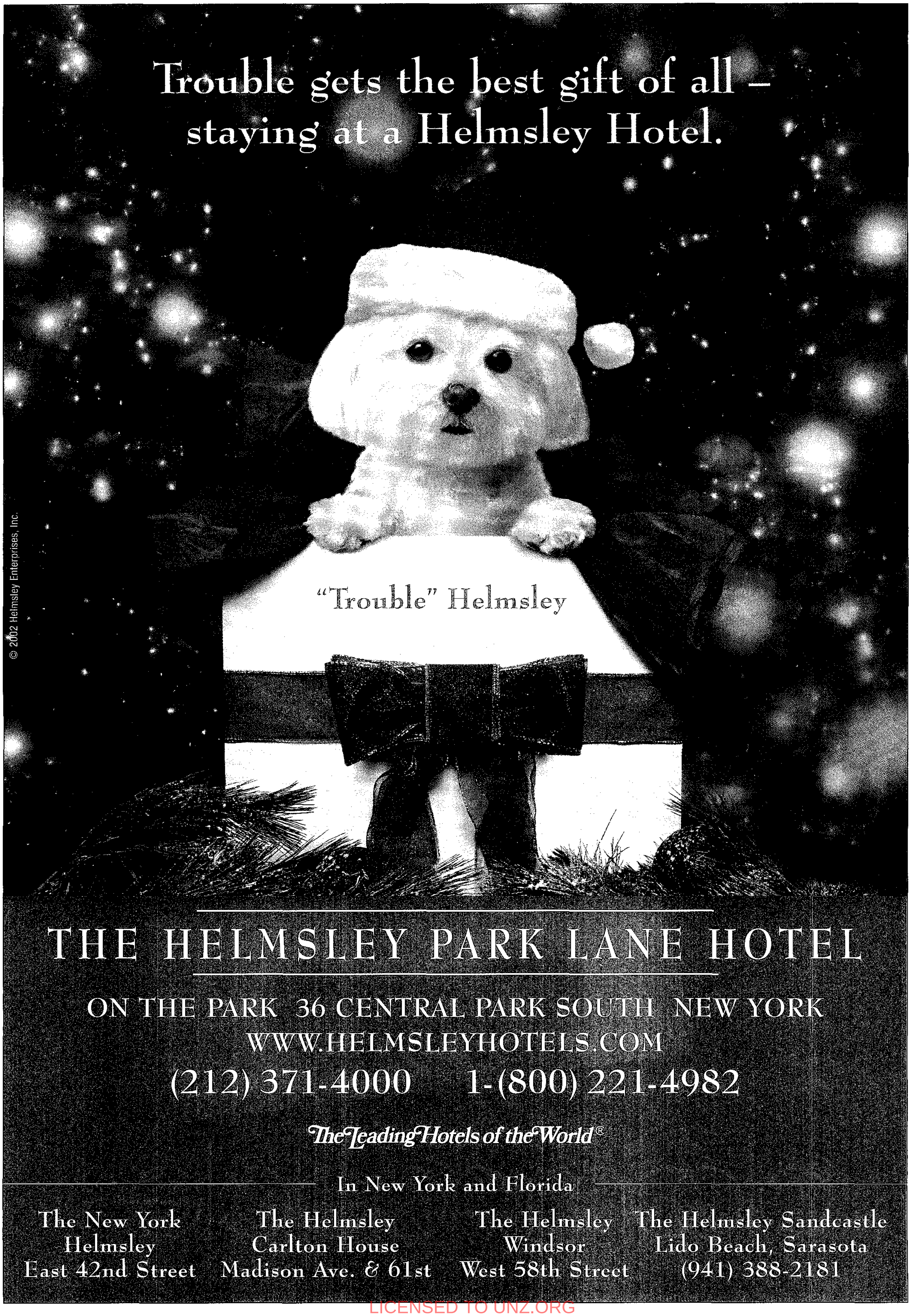
PHOTOGRAPHED BY JAY MUHLIN.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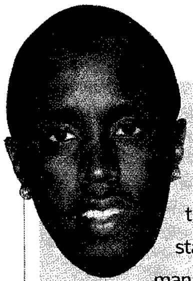
Intelligencer

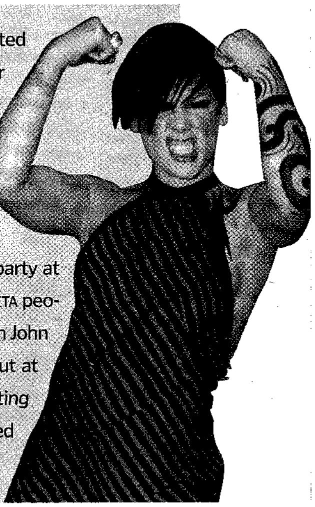
By Marc S. Malkin

NYU Cashes In on *The Graduate*

New York University should be careful in asking **John Lavelle** for any donations. Lavelle was just twelve credits shy of graduating from NYU's Tisch School of the Arts when he was cast to replace **Jason Biggs** as Benjamin Braddock in Broadway's *The Graduate* opposite **Lorraine Bracco**. Lavelle's parents—Mom is a hospice nurse and Dad is a retired New York City fireman—had already prepaid his college tuition. But when Lavelle notified the school he needed to take a leave of absence and asked for a refund, NYU officials balked. An NYU rep says Lavelle's request came two weeks too late and he will not be able to use the funds toward his tuition if he returns.



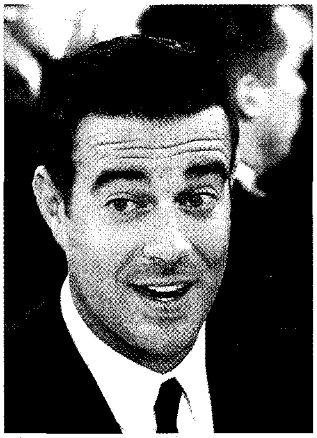
Pink and Puffy Preen for PETA



During the MTV Europe Music Awards in Barcelona, one of our spies spotted **Pink** signing copies of PETA's *Animal Times* magazine. This was just after word hit that PETA protesters had invaded **Gisele Bündchen**'s catwalk at the Victoria's Secret show. Pink told her fans that she not only wants to start protesting for animal rights but would be happy to get arrested. Her manager, **Craig Logan**, overheard her but wasn't too thrilled: He made her promise not to do anything that would land her behind bars until after her world tour. . . . Meanwhile, after the awards, another spy saw **Sean "P. Diddy" Combs** huddled at his party at the Mirabé club with none other than PETA front man **Dan Mathews**. Back in 2001, the PETA people flew into a rage after Combs reneged on his promise not to use animal hides in his Sean John collection. (Instead, his models showcased designs featuring fox, mink, and lynx fur.) But at Mirabé, our spy overheard Combs asking Mathews to "stop protesting me, and start educating me." Combs even agreed to meet with PETA members back in the States. Mathews confirmed that he had a short chat with Combs and has already sent him some educational materials—including **Pamela Anderson**'s new anti-animal-skin flick.

The Luxx Life

The scene was literally a smash at Williamsburg club Luxx last Tuesday. Two female members of Sweden, a local electro-pop band, were D.J.'ing at artist **Lisa Ruyter**'s party to celebrate her new show at **Leo Koenig**'s Tribeca gallery. At some point, Koenig's girlfriend, **Debora Warner**, began complaining about the music. "She was saying she was going to get us thrown out," claims Sweden's **Richard Agerbeek**. Agerbeek recognized Warner as being the same person who griped about the music at a mutual friend's Halloween party last month. "I said, 'You're that crazy bitch,' " Agerbeek recalls. "Then Leo punched me and one of his friends hit me in the face with a bottle. I had to get five or six stitches across my eye." Koenig, whose father, **Kasper**, is director of the influential Ludwig Museum in Cologne, Germany, confirmed the scuffle: "He pushed my girlfriend and called her a bitch." But the 25-year-old Koenig has offered to discuss helping Agerbeek with any medical expenses.



Carson Daly: The Bar's Open

It's nowhere near closing time at *Last Call With Carson Daly*. The late-night show was picked up for a second season, and recently received the best ratings in the 1:35 A.M. time slot for NBC since 1992 (an average of 1.8 million viewers every night). So just how have **Carson Daly** and his staff been celebrating their success? By redecorating. A blackjack table was brought in to function as a desk, tiger carpeting was laid down, and velvet curtains were put in place to complete the nightclub feel Daly had asked for, an insider reports. And just in case Daly's daytime staff needed a further reminder that they're producing an after-hours show, our source says, a wet bar was installed. This matches Daly's style—younger and hipper than late-night elder statesmen like **David Letterman** and **Jay Leno**. "There's always loud music playing," reports another insider. "They're like no other offices at NBC. *Saturday Night Live* is on the same floor, but it's just a different vibe."

Rusty Staub's Stolen Glory

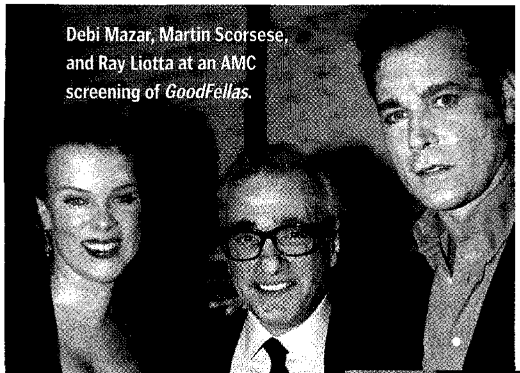
New York Mets legend **Rusty Staub** usually wears three championship rings. One for the 1986 World Series and and two National League championship rings, for 1973 and 2000. But the great right-fielder tells us that his '73 ring was stolen a few months ago. Staub says he was at a fund-raiser at the Westchester Country Club for a spinal-cord-injury group and was letting fans try on the rings. Staub turned his back for a moment and suddenly the '73 ring was gone. "I can't say someone definitely stole it, but we looked everywhere for it and never found it," Staub told us. Fortunately, the Mets organization has offered to replace it. They keep molds of the rings for just such emergencies.

With Aric Chen.

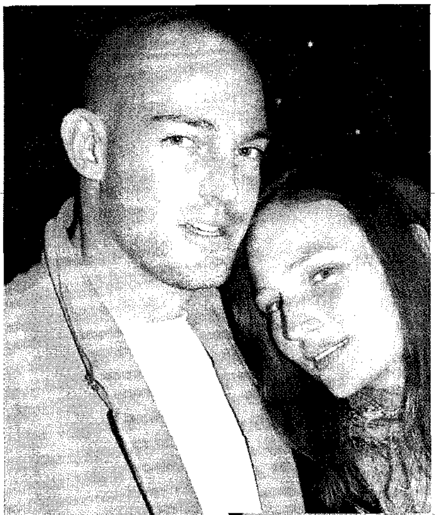
Heard any good gossip lately? E-mail us:
Intelligencer@NewYorkMag.com

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, ROBIN PLATZER/TWIN IMAGES; SVEN HOOGERHUIS/CONTENT 4 YOU/LFI; NED REDWAY/GLOBE PHOTOS.

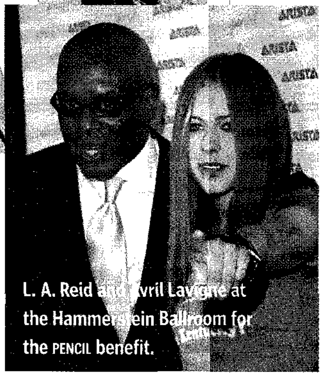
Scene



Debi Mazar, Martin Scorsese, and Ray Liotta at an AMC screening of *GoodFellas.*



Alex von Furstenberg and Nathalie Lyons at the Scoop Men opening.



L. A. Reid and Avril Lavigne at the Hammerstein Ballroom for the PENCIL benefit.

Jo Malone and *Marie Claire* editor-in-chief Lesley Jane Seymour at Malone's Flatiron Building boutique.

Essence's Susan Taylor and Christine Baranski at Citymeals-on-Wheels Power Lunch for Women at the Rainbow Room.

Chris O'Donnell and Candice Bergen at Noche for the *Short Talks on the Universe* party benefiting Friends in Deed and the Bay Street Theatre.

Nobu Matsuhisa and Patti LaBelle at Daniel for the New York Public Library fund-raiser.

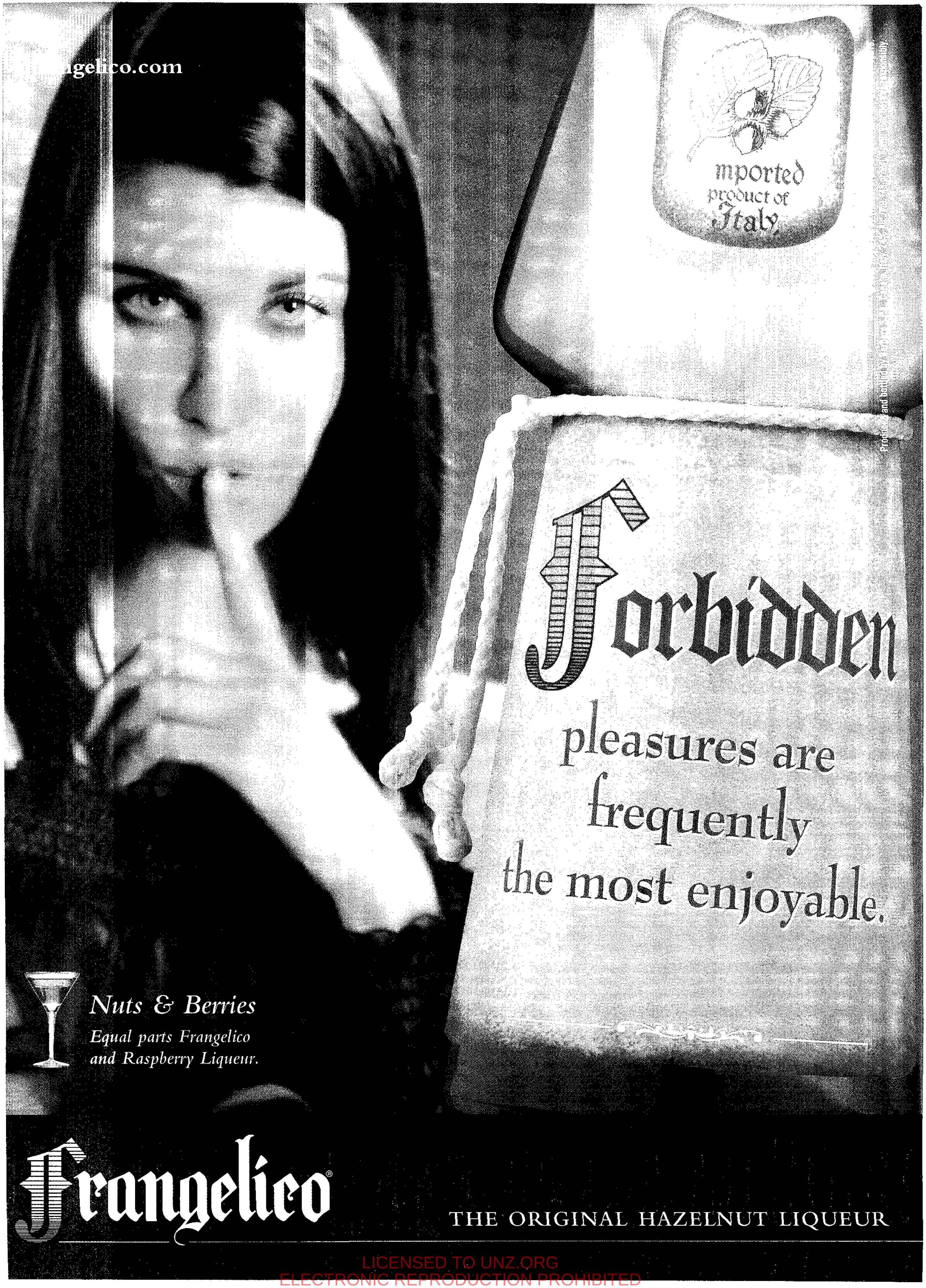
Roger Rosenblatt and E. L. Doctorow at Daniel for the *Kenyon Review* Literary Awards gala.

Gordon Segal, Michelle Tucker, and Jamee Gregory at the Crate & Barrel Soho opening to benefit the Design Industries Foundation to Fight AIDS.

LaBelle of the Ball

Patti LaBelle had just polished off a five-course dinner at Daniel on November 18, but the songbird was still feeling a bit peckish. "Is that it?" she asked, smiling, as the chocolate-caramel tart with ice cream was being served. "I want a steak!" Hosted by *Gourmet* editor-in-chief **Ruth Reichl**, the dinner was prepared by superchefs **Nobu Matsuhisa**, **Daniel Boulud**, **Mario Batali**, **Claudia Fleming**, and **Douglas Rodriguez** and benefited the New York Public Library's cookbook collection. LaBelle's table included actor **Courtney B. Vance**, **Drew Nieporent**, actress **Mariska Hartigay,** and *Emeril Live* producer **Rochelle Brown**. But LaBelle's manager was late for the event because he had to pick up a box of Krispy Kreme doughnuts and leave them in her hotel room. "I'm just going to pop them in the microwave," she said. "There's nothing better." Vance said he had never heard of Krispy Kreme until a few years ago, when he and his wife, **Angela Bassett**, were riding through North Carolina in a limo. "All of a sudden, Angela was screaming, 'The light is on. The light is on!' " Vance recalled. "I was like, 'What the heck are you talking about?' " Basset pointed to the neon light atop the local Krispy Kreme that indicates when a fresh batch has come out of the oven. "She made the driver make a U-turn," Vance said, laughing. At that moment, Batali suddenly emerged from Daniel's kitchen with a platter of braised short ribs in red wine with peppered filet mignon, just for LaBelle. MARC S. MALKIN

Photographs by Patrick McMullan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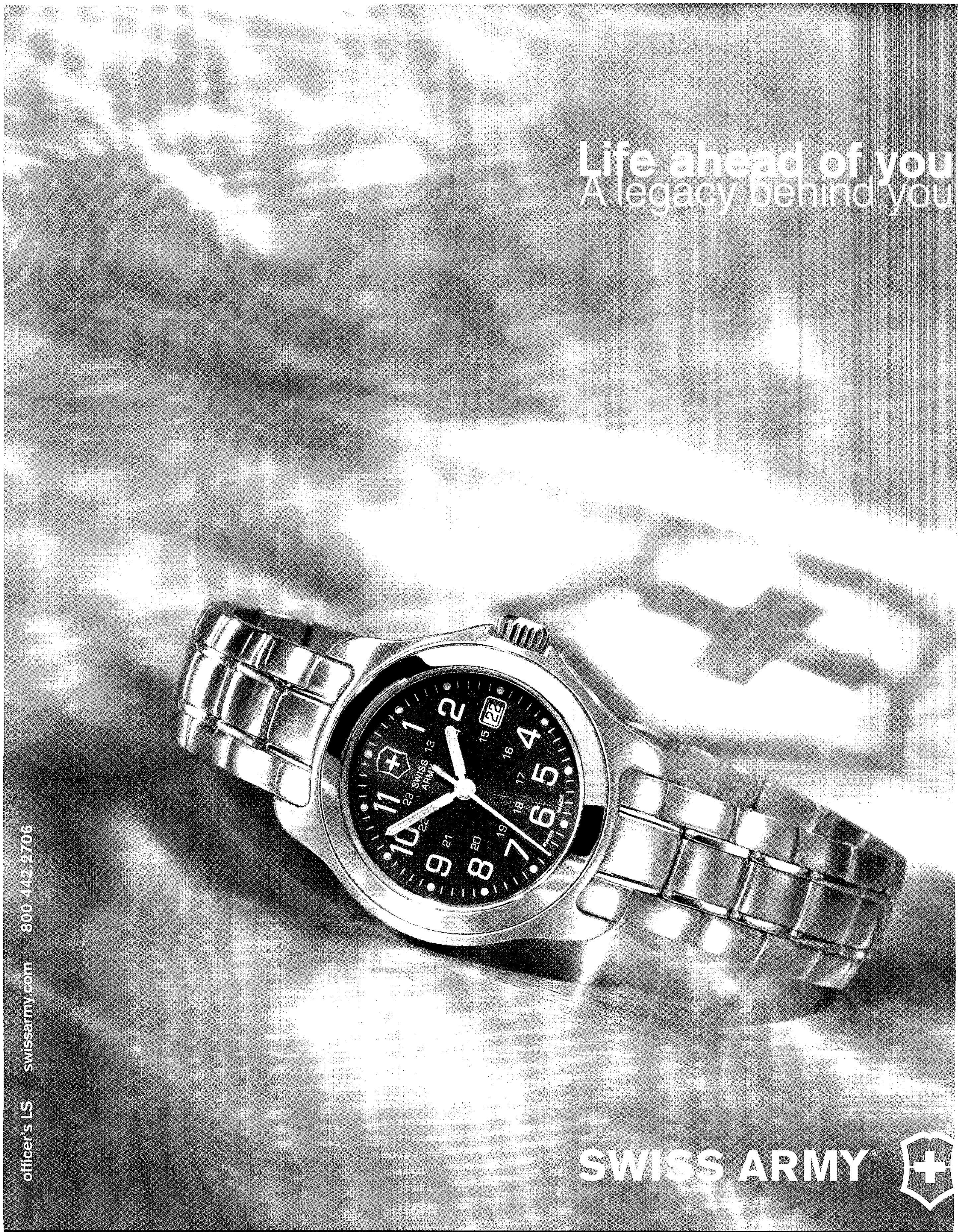
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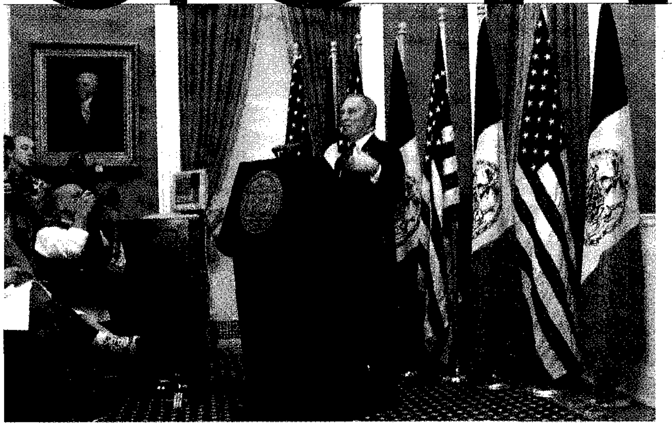
GOTHAM



CRISIS MANAGER: Bloomberg's budget is "dollars and cents and blood," says Ed Koch. But it's also a negotiating strategy.

Neutron Mike

Why is everyone so confused by Bloomberg's budget? It's more CEO than politico. By Carl Swanson

As the city took a long, hard look at our CEO-mayor's turnaround scheme—a.k.a. his draconian new budget—the traditional camps were immediately up in arms. Real-estate oligarchs were decrying the property-tax hike. Down in City Hall Park, senior citizens were protesting cutbacks, while firemen had smoke coming out of their ears. The governor was saying he wouldn't stand for a commuter tax. And the Working Families Party was peddling a study showing how the plan would help only the rich.

So is Bloomberg a Republican after all? Or still a limousine liberal? Most of the rest of us were noodling with the new-tax charts in the papers trying to figure out just how much this was going to cost us.

It's confusing, because this is an M.B.A.'s budget more than a politician's. It's municipal downsizing, government by Neutron Jack—and its math defies time-honored political calculus. "I think that what the mayor's thinking is what a businessman would do: manage the crisis," says Dale Hemmerdinger, chairperson-elect of the Citizen's Budget Commission. "When you're a CEO, you can say, 'March to the left,' and everyone does. It's a different skill from a politician, who has to deal with many different constituencies."

We trust that he has a good head for figures, but as he sells his plan to Pataki and the City Council, we can't help but remember that one of Bloomberg's famous business aphorisms was "Make the customer think he's getting laid when he's getting fucked."

And while the mayor keeps bringing up the bad old seventies as a way of making higher taxes seem more palatable than a return to *Taxi Driver*-era New York, he isn't exactly the type who can rally us to ask not what our city can do for us, but what we can do for our city.

"It's hard for him to create the sense of urgency to get everybody to march together," says Hemmerdinger. Instead, he's managing, "trimming the plant," corporate-style, when "he's got a much bigger problem than that."

"The real issue is that this fiscal crisis will determine what kind of civic culture we will have in the future," says Democratic consultant Hank Sheinkopf. After years of crying fiscal wolf, the city is facing an emergency that could drastically reduce a lot of services that New Yorkers have simply taken for granted. "Everybody is screaming wolf, and people don't believe it," says Ed Koch. "But the fact is that the wolf is in the living room!"

Bloomberg has hero financier Felix Rohatyn's sympathy. "None of the choices are really acceptable from the city's long-term point of view," says the Wall Streeter who oversaw the fiscal righting of the city in the seventies. "But they will have to be absorbed."

In the meantime, who's gonna come out ahead here? Townhouse owners in 10021? City residents who get to bleed commuters dry?

Nobody, says Koch. "This budget is dollars and cents and blood." But it's also a negotiating strategy. As mayoral adviser Mitchell Moss of the Wagner School puts it, "The best part about this is that he has forced Albany to the table." And New Yorkers, he thinks, will come around. "People want a mayor who's out there telling the truth. They want the mayor to be in their face, to be decisive, strong."

Whether the city will feel like it got laid is another question.

MASERATI

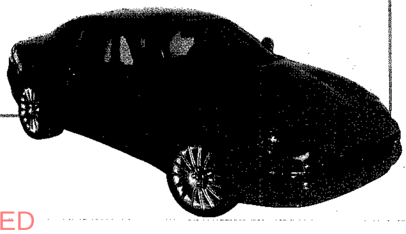
***Vroom*! Is that what I *think* it is zipping up Park Avenue?** Yes, after twelve years, the Italian luxury-car company is returning to America.

With what, exactly? Two new models—the Spyder convertible and the Coupé (below), offering such necessary features as a Formula 1 electronic shifter, alarm system with "anti-tow" protections, and a 390-horsepower engine capable of going from 0 to 60 in 4.8 seconds.

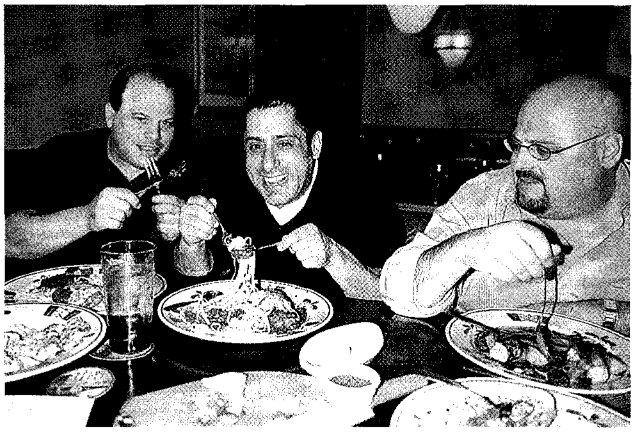
Useful for the L.I.E., then, but how much? Eighty-four thousand to $100,000.

If only I hadn't listened to Jack about that AT&T stock . . . Don't be so cheap—that includes self-ventilated, cross-drilled large-diameter disc brakes!

But will I be the only Maserati man in town? Absolutely not! Silvano Marchetto, owner of Da Silvano, recently bought *two* Spyders, which he finds a lot of fun—especially *outside* the city. "If the police in Long Island knew how fast I drove recently," he says, "I'm sure they'd be waiting for me with a ticket next time!"



PHOTOGRAPH (TOP) BY RICHARD B. LEVINE.



NOW THAT'S ITALIAN (OR IS IT?): From left, chefs Frank Crispo, Sam DeMarco, and Vincent Scotto dig in at the Olive Garden in Chelsea.

Garden-Variety Dining

Economy be damned! Haute cuisine in the city has never been more glorious. At the same time, however, a curious culinary phenomenon is underfoot: the rise of the chain restaurant. Last week, the Olive Garden opened in, of all places, Chelsea. (The first Manhattan branch, in Times Square, has two-hour lines for dinner; the chain's 502nd establishment will soon open in Brooklyn.)

It's easy to turn up one's nose. But is the food really that bad? After all, the Tuscan-themed chain, as we know from those ubiquitous TV commercials, does send its cooks to Florence for training. Our panel of Italian chefs—Vincent Scotto of Gonzo, Frank Crispo of Crispo, and Sam DeMarco of First, Merge, and District—stopped in for a tasting. SARAH BERNARD

On the Principato Rosso wine (made especially for the Olive Garden):

Vinny: I've had worse.

Sam: Not bad.

Frank: It tastes like it has a screw top.

On the menu's offerings:

Vinny: $18.25 veal—not cheap.

Frank: This is the Carbo Garden.

Sam: Atkins is how I lost 50 pounds. I used to be 205.

Vinny: I haven't been 205 pounds since I was 12.

Sam: Yeah, but you're not five-two.

On the zuppa Toscana:

Frank: It has a good amount of salt.

Vinny: I feared spinach, but it's actually Tuscan black cabbage.

Sam: I'm very happy. I even like this spoon—it's very comfortable.

On the pasta e fagioli:

Sam: Jeez, I can smell the acid from the sauce.

Frank: This will give you *agita*, all those dried herbs!

Vinny: This is heartburn in a bowl.

On all the toppings:

Vinny: I love the sausage pellets on the pizza—they look like rat turds. Italians have a very clean diet; they would never have all these toppings.

Frank: This is what kills our restaurants! They've got 300 pounds of cubed grilled chicken in the back. They can add the pieces to anything.

Vinny: Then our customers ask, "Why can't I have chicken in my arrabiata?" *Because you can't,* that's why.

On the entrées:

Vinny: My broccoli and chicken is not horrible. The broccoli's actually crunchy. It's almost impossible to overcook orecchiette, but they managed it. On the prep list today: Cook 50 pounds of spaghetti! On yesterday's: Cook 50 pounds of linguini! It does look just like the photo, though.

Frank: All right, I've got a scoop for you. What they call Parmesan is actually pecorino Romano.

Vinny: Probably a 45-pound block from Argentina.

Sam: Wait a minute, what's this chicken stuffed with? It's . . . bread! There's bread everywhere.

Frank: People who go to Equinox are not coming here.

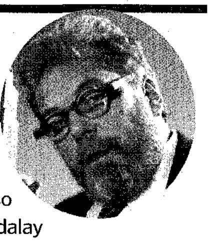
The last word:

Frank: The service and the bottomless drinks were the best part—what were those, 24-ounce glasses?

Vinny: This place will do well. Plenty of people wouldn't know good food if it bit them in the ass.

Sam: Now I've got somewhere else to take my parents when they come to New York.

Q&A Felix Dennis, Man of Many Words



Felix Dennis, the British publishing juggernaut behind *Maxim* and *Blender,* has never been shy about his love of women. And last spring, he revealed a crack habit that cost £1,500 a day before he destroyed his paraphernalia in 1998. But now a new passion is keeping him up at night: writing verse. His first collection of 200 poems, *A Glass Half Full,* has been released in the U.K., and Dennis is promoting it on a book tour called "Did I Mention the Free Wine?" ANITRA SUE BROWN

You're the fifty-sixth richest man in Britain. What was your advance for this book?

Six hundred pounds. It's a lunatic advance—probably the least ever paid to a poet.

And how much are you spending on the tour?

One hundred thousand quid. I'm traveling by helicopter to places like Glasgow and Grimsby. I insist on two pilots, and two engines, so nothing can go wrong! I'm serving some very nice wines, like Château Margaux. I'm also offering a free holiday in Mandalay [Dennis's palatial home on Mustique] to the booksellers with the best window display.

Do you really need to go to those lengths?

Look, when you walk into a bookshop with twenty books of poetry, they say, "I don't care what you do with those, just don't leave them here." It would be better if you were selling *Pig Farming for Gay Couples.* It's like *Esquire* magazine. People don't buy it because they don't like it. I want to prove that if you write in strict meter and rhyme about subjects people care about, they will buy poetry.

What is your opinion of your own work?

It's very, very good. But probably all poets think that. I write about old dogs and why people love them, in simple couplets. Then I write more serious sonnets and sestinas—"White Vase" is a villanelle about the death of Adolf Hitler and Eva Braun.

What kind of reviews are you expecting?

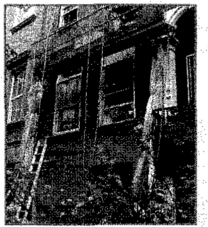
Very bad reviews indeed.

Excerpt from "Snakeskin Boots
[Harrow-on-the-Hill 1964]"

I remember the lids of her eyes as we kissed,
I remember the shock of a gentle slap
As she hissed 'Not here!' and circled my wrist
When I fumbled the catch of her brassiere strap.

I remember it rained as we raced for a fuck
To my room. I remember we tore off our clothes
Except for my boot where the zip had stuck —
And her poached-egg breasts, I remember those.

I remember we tumbled both half insane
On the bed, and the arch of her back as I came.
I remember we did it again and again,
And we screamed....
....but I cannot remember her name!



REAL ESTATE DEAL OF THE WEEK

TWO FOR ONE: The trend of restoring brownstones to single-family use continues: The buyer of 429 East 85th Street has already started combining its apartments. It was a yearlong path to the sale, as several deals fell through and two Realtors jumped ship. "It wasn't a problem property," says Lydia Rosengarten of Leslie J. Garfield & Co., who finally sold it. "The seller just wanted her price." Alas, she never got it: She asked $2.7 million and sold for $2.275 million. CHRISTOPHER BONANOS

PHOTOGRAPHS: TOP, SCOTT JONES; BOTTOM LEFT, ROB SCHOENBAUM/ZUMA PRESS; RIGHT, LUKE HOVERMAN.

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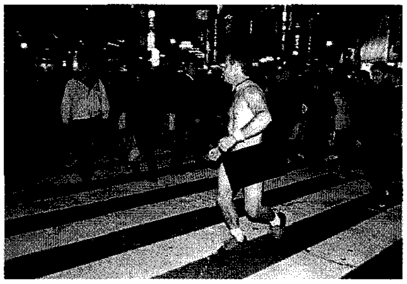
Boys Gone Wild

Never mind *Will & Grace:* Gay men are in lust with Johnny Knoxville and the skater punks of *Jackass.* By Carl Swanson



HOMO EROTICUS: Chris Pontius (a.k.a. "Party Boy") struts his stuff in *Jackass: The Movie.*

It doesn't take a leering queer-theory grad student to tell you that *Jackass: The Movie* has more than a little in common with gay porn. The crew of aging skate-rat guys spend much of the film in jockstraps egging one another on to do things like shove Hot Wheels cars up their butts. Plus, there aren't any girls. When Howard Stern pointed this out to *Jackass* star Johnny Knoxville, he replied, "As long as the cameras are rolling, it's not gay."

In spite of, or perhaps because of, this denial, the movie's a hit with real homos, too. Howard, an outdoorsy 33-year-old script supervisor, thought the MTV show was his own secret vice. He likes the way "everybody is naked all the time, even in stunts where you don't have to be. It's like, 'You don't *need* to be wearing some butt-floss G-string to be doing that.'" Then he found out that all of his gay friends were watching it. They saw the movie the day it came out, as a group, and ran into two other 'mos they knew. "It was like, 'A-*ha*!'" he says.

"It's one of my favorite shows on TV," says Ryan Shiraki, a 32-year-old screenwriter. "I would fuck almost all of them, and I'm sure they would fuck me if Johnny Knoxville told them to."

For gays who grew up pining for the toned skater crowd, *Jackass*'s boyishness-run-amok is compelling. "These guys are every guy I wanted to bone in high school but couldn't," says Alfredo Lopez, 26, an HIV educator.

Then there's all the S&M action. "It's so hot," says Elliott, a 27-year-old actor. "When they hit a pain threshold, they look like angels."

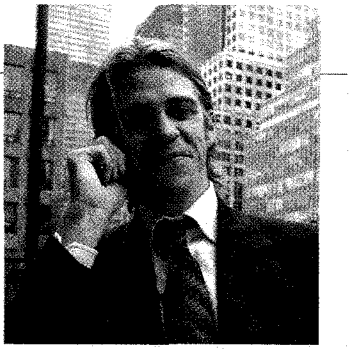
And it's such a relief after the Pottery Barnstorming vision of gay life on *Will & Grace.* Though Will might make a better boyfriend than Steve-O. "I would love to be an undercover gay and infiltrate their subculture, study their mores, and sniff their underwear," says Lopez. "But if I were to actually know them, I would probably be annoyed."

Page Earners: Buy 'Em by the Word

First-time novelist Julia Glass, last week's surprise winner at the National Book Awards, takes home $10,000 and hints from Pantheon that a much fatter contract could be on its way. Of course, it's all relative. In a business that deals with the work of *New Yorker* wunderkinds, nannies turned literati, and thriller-writer superstars alike, some *mots* are decidedly more *bon* than others. BORIS KACHKA

	Deal	Based on the success of . . .	Advance per page*	Per word*
Tom Clancy	$45 million for two books	Everything he's ever written.	$42,694	$133
Patricia Cornwell	$16 million for two books	Kay Scarpetta.	$21,024	$66
Charles Frazier	$8 million	*Cold Mountain.*	$22,472	$70 CLANCY
Emma McLaughlin & Nicola Kraus	$3 million for two books	The dirt-dishing *Nanny Diaries.*	$4,261	$13 (that's $6.50 per writer)
ZZ Packer	$300,000 SMITH	*New Yorker*–anointed debuts.	$1,172	$3.66
Zadie Smith	$400,000 for two books	An 80-page sample.	$4,720 CORNWELL	$1.48

*Rates based on previous books' page counts and an average of 320 words per page.



BIG BEN: Brit concierge Ben Elliot has an in at the palace—and Rao's!

Manservant About Town

Who: Ben Elliot, smooth-talking, golden-Rolodexed 27-year-old British aristo (his aunt is Camilla Parker-Bowles) and co-founder of Quintessentially, a concierge service that has lots of Londoners (including Madge and Gwynnie) feeling *very* VIP. Heralding global expansion, he's just opened shop in New York. "I'm ambitious for an Englishman," says Ben a bit apologetically.

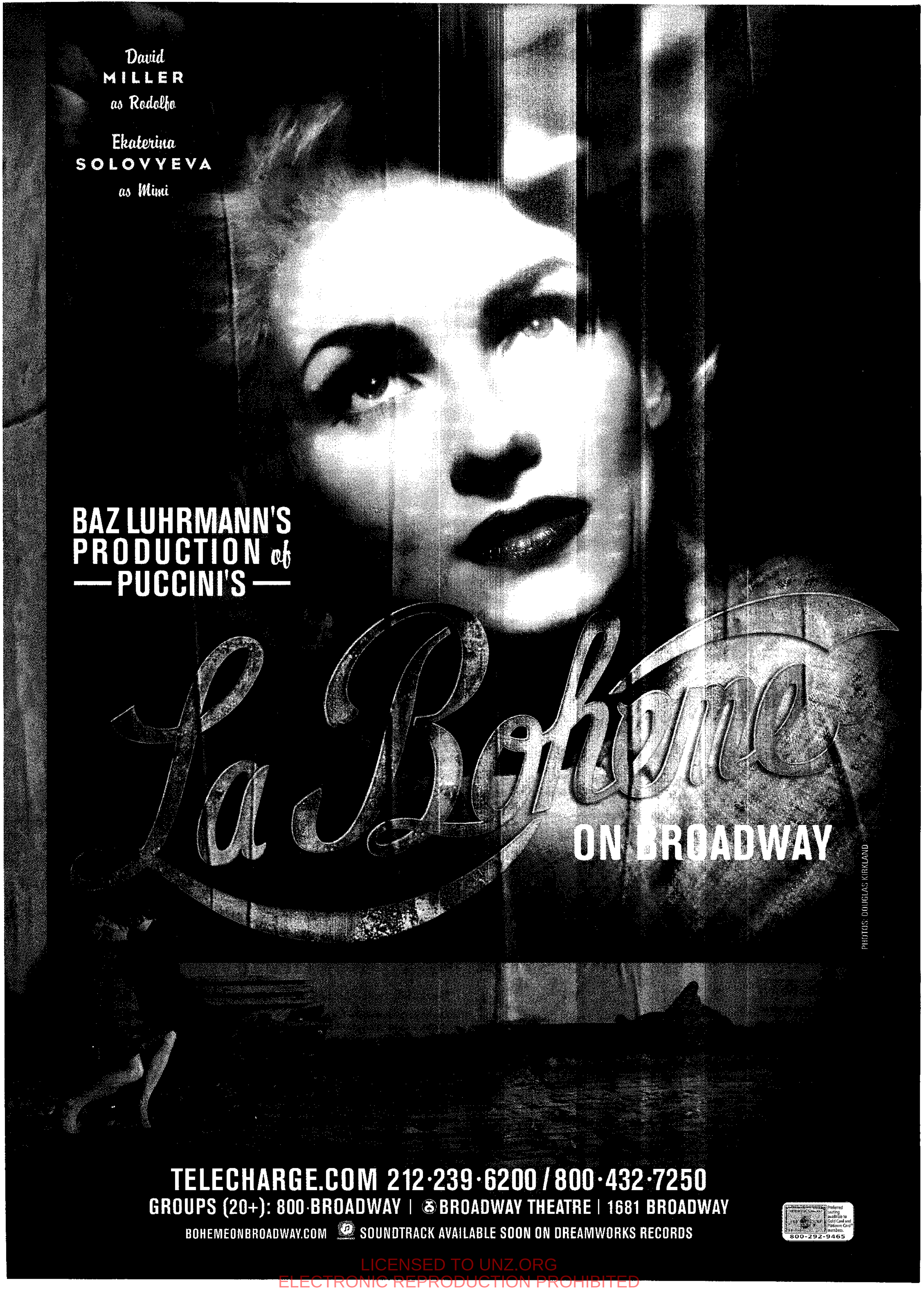
What? For $750 a year, Quintessentially is your personal Paul Burrell, arranging everything from villas in Ibiza to tickets to the Marc Jacobs show. Unlike Burrell, discretion is guaranteed, but behave! Naughty members can be fired. ("We have had to do that on a few occasions," coughs Ben.)

When? Anytime.

Where? Anywhere. "Our members are internationalists."

Why? "We take a broader view of the individual." Which in the case of Lord Archer, who called from jail, meant securing some sod from Lord's cricket ground (where he'd been stripped of his membership). *Done!*—now it's the centerpiece of Archer's garden. But why take on notoriously demanding New Yorkers? "I'm very excited," says Ben. "It's like I've put my finger in an electric socket." AMY LAROCCA

PHOTOGRAPHS: CLOCKWISE FROM TOP RIGHT, LUKE HOVERMAN; DENNIS VANTINE/LONDON FEATURES; CORBIS; COLIN MCPHERSON/CORBIS SYGMA; BEN ZO.



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Anne Thompson HOLLYWOOD

Gangs of Tinseltown

With studios releasing their holiday movies one after another, the season is shaping up as the most competitive—for Oscar contenders as well as box office—in years.

PEOPLE IN THE INDUSTRY LIKE TO COMPLAIN that the Oscar race has changed, that an ambitious studio chief like Harvey Weinstein or Jeffrey Katzenberg can just buy an award with a fat wallet and a nasty whisper campaign. But the real sea change in Oscar marketing took place back in 1991, when producer-star Warren Beatty's labor of love *Bugsy* went up against the big-budget *Hook*, both released by TriStar. Beatty needed to get his money out of the back-end grosses, so when *Bugsy* opened to great reviews but soft box office, he insisted that TriStar spend heavily—an unprecedented $25 million—promoting the movie for the Oscars. Lo and behold, the film grabbed ten nominations, won two, and a new era in big-spending Oscar campaigns was born.

Oscar contenders used to be grand-scale epics put out by equally grand-scale studios: *Gandhi* (Columbia), *Reds* (Paramount), *The Last Emperor* (Columbia), *Lawrence of Arabia* (Columbia), *Braveheart* (Paramount). And with the exception of a few Zeitgeist-nailers like *Annie Hall* and *American Beauty*, most Oscar movies are full of eye-zapping visuals, exotic locations, lavish sets, costumed extras, and heart-stopping action.

What has really changed is that although the studio chiefs used to take pride in winning statuettes for their most lavish productions, no big company will make a period extravaganza like *Bugsy* anymore. Today, the only ones with the chops and the cash to produce multiple Oscar winners are DreamWorks, New Line, and Miramax. The other studios usually manage to come up with a fluke contender or two—mainly because powerful players push forward risky projects like Paramount's *Forrest Gump*, Universal/Imagine's *A Beautiful Mind*, or Michael Mann's *Ali* (Sony).

Though the 2003 Oscar race will continue that trend, it's shaping up as the most competitive in years: At least a dozen movies are real contenders for the five Best Picture slots. The winners usually fit snugly into one of six beloved Academy genres. Here's how the race is shaking out:

The Oscar Races: Ranking the Field at the First Furlong

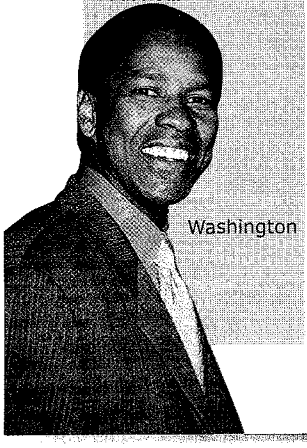
BEST PICTURE

Front-runners

Antwone Fisher
Chicago
The Hours
The Lord of the Rings: The Two Towers
Road to Perdition

Challengers

About Schmidt
Catch Me If You Can
Far From Heaven
Frida
Gangs of New York
The Pianist
The Quiet American
25th Hour


Washington

BEST DIRECTOR

Front-runners

Stephen Daldry (*The Hours*)
Peter Jackson (*Lord of the Rings*)
Sam Mendes (*Road to Perdition*)
Martin Scorsese (*Gangs of New York*)
Denzel Washington (*Antwone Fisher*)

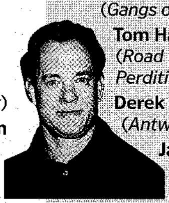
Challengers

Paul Thomas Anderson (*Punch-Drunk Love*)
Alfonso Cuarón (*Y Tu Mamá También*)
Todd Haynes (*Far From Heaven*)
Spike Lee (*25th Hour*)
Phillip Noyce (*The Quiet American*)
Alexander Payne (*About Schmidt*)
Roman Polanski (*The Pianist*)
Steven Spielberg (*Catch Me If You Can*)

BEST ACTOR

Front-runners

Michael Caine (*The Quiet American*)
Daniel Day-Lewis (*Gangs of New York*)
Tom Hanks (*Road to Perdition*)
Derek Luke (*Antwone Fisher*)
Jack Nicholson (*About Schmidt*)


Hanks

Challengers

Adrien Brody (*The Pianist*)
Nicolas Cage (*Adaptation*)
John Cusack (*Max*)
Leonardo DiCaprio (*Catch Me If You Can*)
Edward Norton (*25th Hour*)
Dennis Quaid (*The Rookie*)
Sam Rockwell (*Confessions of a Dangerous Mind*)

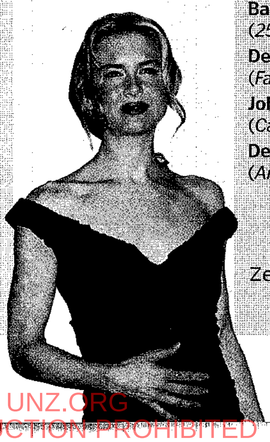
BEST ACTRESS

Front-runners

Nicole Kidman (*The Hours*)
Diane Lane (*Unfaithful*)
Julianne Moore (*Far From Heaven*)
Meryl Streep (*The Hours*)
Renée Zellweger (*Chicago*)

Challengers

Salma Hayek (*Frida*)
Samantha Morton (*Morvern Callar*)


Zellweger

BEST SUPPORTING ACTOR

Front-runners

Chris Cooper (*Adaptation*)
Ed Harris (*The Hours*)
Alfred Molina (*Frida*)
Paul Newman (*Road to Perdition*)
Tom Hanks (*Catch Me If You Can*)

Challengers

Richard Gere (*Chicago*)
Viggo Mortensen (*Lord of the Rings*)
Barry Pepper (*25th Hour*)
Dennis Quaid (*Far From Heaven*)
John C. Reilly (*Catch Me If You Can*)
Denzel Washington (*Antwone Fisher*)

BEST SUPPORTING ACTRESS

Front-runners

Kathy Bates (*About Schmidt*)
Patricia Clarkson (*Far From Heaven*)
Julianne Moore (*The Hours*)
Samantha Morton (*Minority Report*)
Miranda Richardson (*Spider*)

Bates

Challengers

Toni Collette (*About a Boy*)
Emily Mortimer (*Lovely & Amazing*)
Michelle Pfeiffer (*White Oleander*)
Susan Sarandon (*Moonlight Mile*)
Lois Smith (*Minority Report*)
Catherine Zeta-Jones (*Chicago*)

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The Throw-Caution-to-the-Wind Director's Epic

• **The Lord of the Rings: The Two Towers.** Widely considered better than the first installment (which earned thirteen nominations and four wins), New Line's *The Two Towers* has mass appeal and gorgeous grand-scale filmmaking (fantasy landscapes, heroic battles, spectacular visual effects). The performances are stronger than the original's, especially those of Viggo Mortensen and the computer-enhanced Andy Serkis. Plus: Post-9/11, there's a resonance to the movie's mythic war between good and evil. Minus: Been there, done that.

• **Gangs of New York.** Martin Scorsese's nineteenth-century epic follows the dangerous precedent of such filmmakers as Michael Cimino (*Heaven's Gate*) and Francis Ford Coppola (*Apocalypse Now*): Brilliant filmmaker leaps into the budget abyss. Which way will it go? Plus: Academy voters will likely appreciate this $100 million–plus period gangster drama's cinematic virtues even if mainstream moviegoers don't, and Daniel Day-Lewis will be the man to beat for Best Actor. Minus: Oscar magician Harvey Weinstein's Miramax has recently lost much of its crack marketing team.

The All-That-Jazz Spectacular

• **Chicago.** Stage director Rob Marshall's adaptation of the Bob Fosse musical is riding the coattails of last year's Oscar sleeper *Moulin Rouge!* A flash-'n'-trash feel-good romp, Miramax's *Chicago* will get some mileage from the Golden Globes but may lack the class to score with Academy voters (remember *Evita*?). Plus: Renée Zellweger's heartless wench, Roxie Hart, will easily nail a Best Actress spot—Zellweger is adored by her fellow actors. And ubiquitous supporting man John C. Reilly (*The Good Girl, Gangs of New York*) may be this year's Jim Broadbent. Minus: *Chicago* could peak early and allow a later entry with momentum to forge ahead.

• **Catch Me If You Can.** Steven Spielberg's breezy sixties caper gives moviegoers the seductive Leo they crave, while Tom Hanks chews the scenery as the dogged FBI man chasing down DiCaprio's check-kiting rascal-on-the-lam. Plus: Oscar-savvy DreamWorks is pushing the movie, which could beat out Twentieth Century Fox's (and Spielberg's) visually stunning but lightweight *Minority Report*. Minus: Does it have enough heft to rise to an Academy level?

The Four-Hankie Message Movie

• **Antwone Fisher.** Last year's Best Actor, Denzel Washington, waited years to make his directorial debut with this great, real-life saga, written by Fisher. Rookie Derek Luke movingly portrays a damaged young sailor's painful journey to growth and reconciliation in this Fox Searchlight release. Plus: The Academy's 1,300 actors *love* actor-directors like Robert Redford (*Ordinary People*). Minus: Not a feast for the eyes.

• **Far From Heaven.** Todd Haynes's critically hailed Douglas Sirk homage needs to thrive outside of limited release in major cities (Paul Thomas Anderson's *Punch-Drunk Love* collapsed in suburbia). Plus: Julianne Moore will certainly win a Best Actress nomination for her performance as a fifties housewife who seeks comfort from her black gardener (Dennis Haysbert) after seeing her husband (Dennis Quaid) kissing another man. Minus: The Focus Features flick may be too academic for the average Academy voter.

The Merchant Ivory Costume Drama

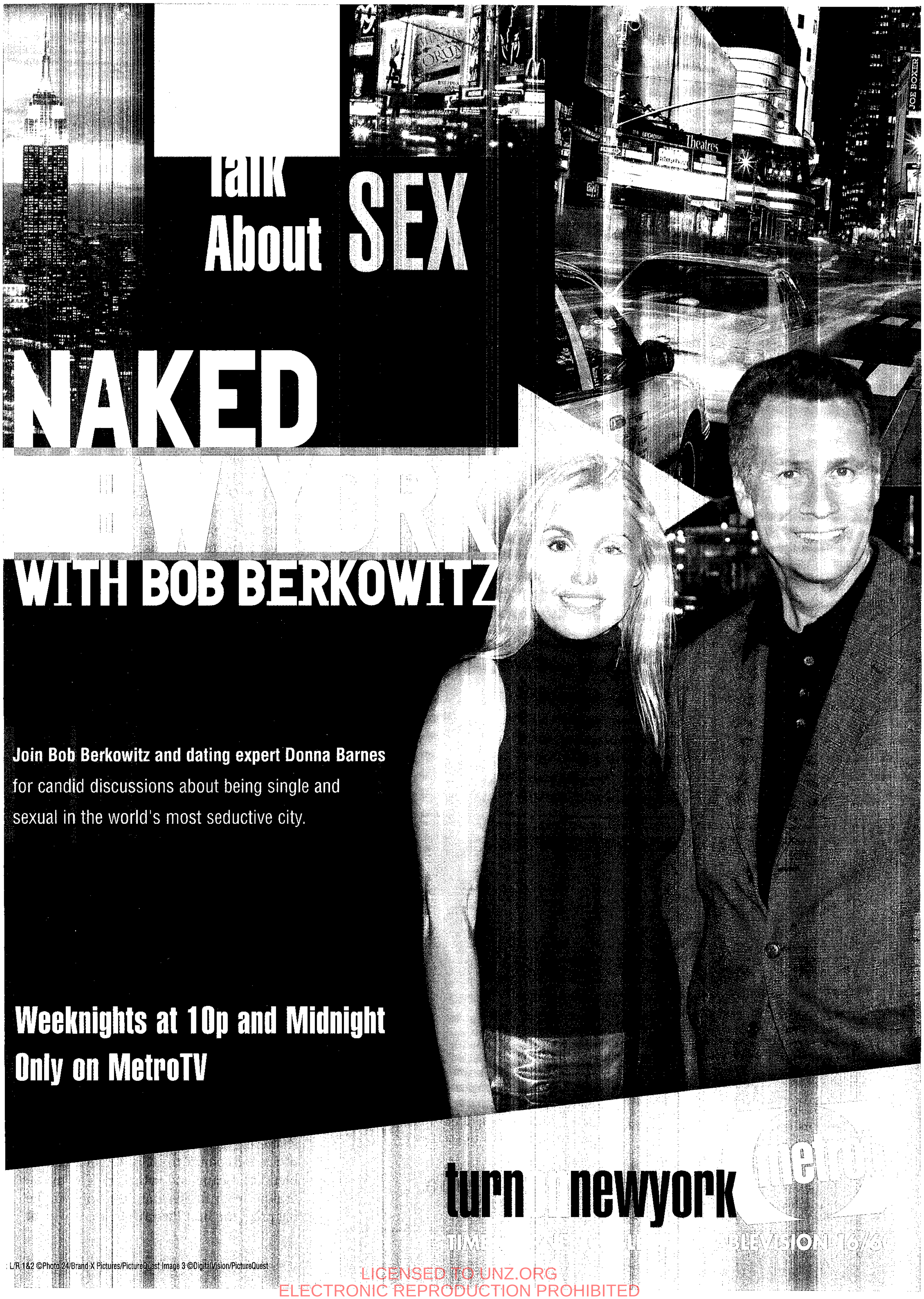
• **The Hours.** Writer David Hare (adapting Michael Cunningham's Pulitzer Prize–winning novel) and director Stephen Daldry (*Billy Elliot*) deliver a delicately balanced cinematic triptych in three periods (twenties, postwar, and today). Plus: stellar performances from Nicole Kidman, as the precariously depressed writer Virginia Woolf, and Julianne Moore and Meryl Streep as two spinoffs of Woolf's fictional Mrs. Dalloway. Minus: Paramount could use Oscar-campaign advice from production partner Harvey Weinstein, whose attention may be diverted by his own Oscar-hungry children.

• **Frida.** Julie Taymor's rowdily romantic biopic could be one of those Miramax movies that critics don't like but Oscar voters embrace, like *Chocolat* or *The Cider House Rules*. The art-house hit might earn nominations for cinematography, art direction, score, and costume design. Plus: *Frida*'s charming producer-star, Salma Hayek, might be this year's Halle Berry—a bodacious babe who finally proves her mettle as a Serious Actress. Minus: Co-star Alfred Molina may not campaign in the U.S. for the film.

The Life-of-Crime Drama

• **Road to Perdition.** Like *Gladiator* or *Saving Private Ryan*, this could be the lauded summer movie that returns for a successful Oscar run. It has all the earmarks of a contender: literate script by David Self, elegant mise-en-scene from director Sam Mendes (*American Beauty*) and cinematographer Conrad Hall, and deeply felt performances by Tom Hanks and Paul Newman. Plus: DreamWorks won't let voters forget the movie. Minus: This film is more admired than loved.

• **25th Hour.** Spike Lee's best movie since 1992's *Malcolm X* (nominated for two Oscars) was adapted by hot-as-flapjacks young writer David Benioff from his novel. Two-time Oscar nominee Edward



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Insignia ESG

Norton plays a busted drug dealer with one night left before he is to begin serving a seven-year prison term; pal Barry Pepper (*Saving Private Ryan*) stands out in a stunning ensemble. Plus: Norton's regret at his wasted life is echoed by the larger reality of scarred New York City post-9/11. Minus: Disney is not known for adroit Academy marketing.

The *Schindler's List* Anti-War Drama

- **The Pianist.** The winner of the Cannes Palme d'Or, it was criticized by some festival reviewers for its old-fashioned straight-on narrative. Director Roman Polanski tapped into his own Kraków ghetto childhood to enrich this harrowing, true story of a Warsaw Holocaust survivor (Adrien Brody). Plus: The Focus Features marketing team delivered multiple nominations for *Traffic* and *Gosford Park*. Minus: The Academy may shun the exile Polanski, who refuses to return to the States to face an outstanding statutory-rape charge.
- **The Quiet American.** Michael Caine has the role of a lifetime as Graham Greene's boozily corrupt Vietnam foreign correspondent, who loses his Vietnamese girlfriend (Do Thi Hai Yen) to CIA zealot Brendan Fraser. Plus: Australian director Phillip Noyce gets extra points for ditching the Tom Clancy franchise to make back-to-back art films, *The Quiet American* and *Rabbit-Proof Fence*.
- **Max.** Writer Menno Meyjes (*The Color Purple*) makes his directing debut with this chilling portrait of the Führer as a young artist in the improbable but real-life story of the relationship between two German World War I vets: decadent Jewish art dealer Max Rothman (John Cusack) and impoverished Aryan artist Adolf Hitler (Noah Taylor). Plus: Lions Gate Films has done remarkably well, with eleven Oscar nominations and four wins for such films as *Amores Perros* and *Monster's Ball.*

WHICH OF THESE HAS WHAT IT TAKES TO WIN? Throughout December and January, Oscar promoters will flood the trade papers with quote ads, mail out piles of videos and DVDs, and screen their movies at holiday film series in Aspen and Maui, where some of the wealthiest players among the Academy's 5,700 mostly middle-aged, liberal, white male voters spend the holidays. And they'll try to nail every win from every possible critics' group and awards ceremony on the road to the Oscar nominations February 11. But as a nervous country recovers from a shattering assault and prepares for war, one movie will conjure that elusive but powerful blend of escape and catharsis. The movie that perfectly fulfills that need will win the big prize, the Best Picture Oscar. ■

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Caveat Emptor

Even in a city with some of the world's best hospitals, medical mistakes occur, some of them tragic. But there are common-sense ways to minimize your risk.

WHEN MICHAEL HUREWITZ DIED AT MOUNT Sinai Hospital last January, three days after donating part of his liver to his critically ill brother, Adam, the case made headlines. Blame was plentiful, and allegations of misconduct were leveled against the surgeon who failed to examine Hurewitz after the grueling operation, the doctor who approved his consumption of a lobster dinner even though his chart specified clear liquids (there was speculation of tainted shellfish when the autopsy indicated a bacterial infection), and the doctor who failed to take timely action when Hurewitz complained of nausea and began vomiting the blood that ultimately drowned him.

"Care was not optimal," Mount Sinai's then-president Barry Freedman conceded, and the state health commission concurred, fining the hospital and temporarily shuttering the live-donor transplant service. The state mandated new procedures and safeguards, and the unit is scheduled to reopen soon.

It's true that under the best circumstances, and even with the most experienced staff and most attentive care, transplants are a risky business. But patients checking in for procedures far less dicey than a liver resectioning also have reason for concern. And a smart patient will want to be alert—even at a first-rate institution—to ways to prevent becoming a malpractice victim.

A recent study by the Washington, D.C.–based Institute of Medicine concluded that as many as 98,000 Americans die each year as a result of medical errors. In fact, the report says, more people die annually from such mistakes than from motor-vehicle accidents, breast cancer, or AIDS.

The temptation, of course, when things go wrong is to focus on the usual suspects: overzealous bean counters who order cost cuts, overextended medical personnel, and public enemy No. 1, managed care, which has decimated most hospitals' unacknowledged fail-safe system. No longer are there what one doctor calls "staff redundancies" to catch problems like those on Mount Sinai's transplant unit: the extra pair of eyes to check the chart, the non-sleep-deprived staff member who instinctively shadows the resident at the end of a tour of duty.

Well, not so fast with the witch hunt, says Michael Rothman, senior program officer at the Princeton, New Jersey–based Robert Wood Johnson Foundation. "You can't blame HMOs," he insists. "You can't blame managed care, you can't blame nursing cutbacks. Health care has *always* had quality problems." Rothman sees the problem as systemic. Despite remarkable advances, medical care is uneven, and there's always the chance that "you'll get care that can't possibly help you, you won't get care that science knows *can* help you, or you'll be injured or harmed by the care you receive."

Second Opinion By Arnie Levin

"Should only be a minute—I think I hear Dr. Cranshaw coming now."

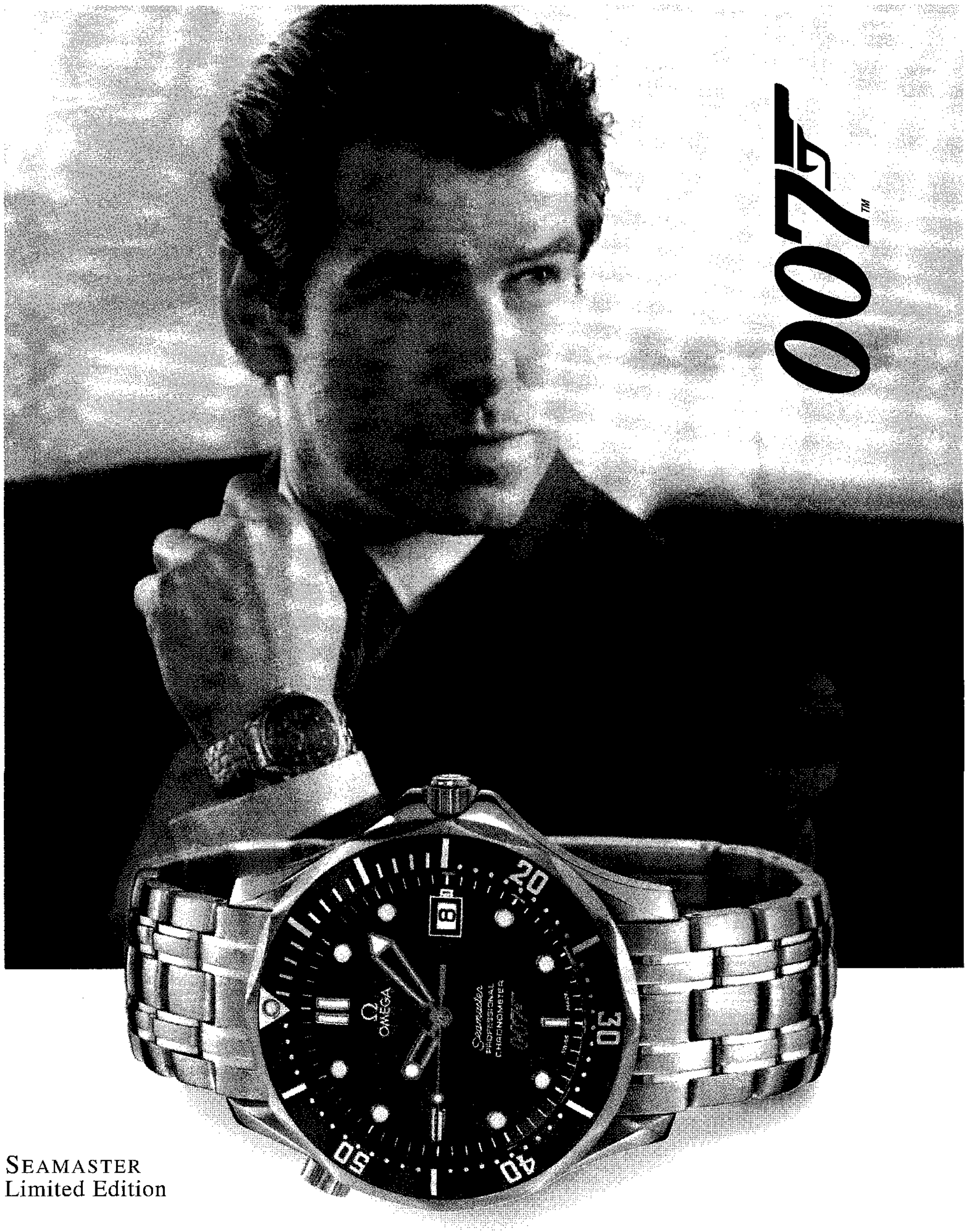
SO HOW DO YOU AVOID BEING HARMED EVEN when you've entrusted yourself to one of the country's premier hospitals and staffs? How do you make sure your X-rays aren't flip-flopped on the O.R. light board, leading surgeons to operate on the wrong side of your brain, remove the wrong kidney, replace the wrong hip? How can you keep from getting the wrong medicine or the wrong dosage? How do you protect against a bad drug interaction?

"Assume that nothing is right," Rothman cautions. "You really need to be on the lookout to make sure you get safe care."

This could mean anything from refusing to be touched by health-care practitioners who don't first wash their hands ("Infection is a really big problem, so this is important," says Kathryn McDavitt, director of nursing practice at Mount Sinai) to, as one doctor puts it, "negotiating your way through the medical-center bureaucracy."

"People should know there's a hierarchy,"

ILLUSTRATION BY ARNIE LEVIN.



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says Stephen Baum, chairman of internal medicine at Beth Israel. At a teaching hospital, there are generally five levels to that hierarchy: med students, first-year residents, senior residents, attending physicians, and consultants, and they should be so described on their identification badges. “Ask for an introduction,” says Baum. “If they have no hair on their heads and have a gray beard, like me, it may be fairly obvious, but otherwise ask.”

Ask a lot, but ask nicely, since that thing your mother told you about catching more flies with honey than with vinegar is absolutely true. “The simple rules of life work here,” says Robert Ascheim, an internist-cardiologist at New York–Presbyterian Hospital. “Patients who are obnoxious get treated less well.” Ask the practitioner who just came into your room to define her role in your treatment. If she's a resident, ask, “Have you discussed this with the attending physician. Does he agree that this should be happening to me?” Ask the nurses and doctors whether they're aware of your drug allergies and current prescriptions. If you're moved to a different unit or ward, make sure the new floor staff has your pill protocol as well.

“Ask the surgeon, ‘What are you going to be doing?’ ” says Ascheim. “If he says, ‘I'm removing your kidney,’ ask which kidney, to make sure everyone's clear.” And certainly get a second opinion if you question the set course of treatment. Several years ago, a friend woke up with intense abdominal pain that seemed to localize in what the doctors call “the lower right quadrant”—appendix alert. His doctor sent him to the emergency room, where he was examined, diagnosed with appendicitis, moved onto a gurney, and sedated for surgery. That's when his mother-in-law showed up and insisted on a consultation with the head of surgery, who strode in, took one quick poke, announced, “It's not appendicitis,” and walked away—leaving him to recover from a stomach virus but not an unnecessary operation.

“I learned a lesson I will never forget,” he says. “You *have* to be your own advocate.” (Or at least arrange to have the right mother-in-law.)

BUT WHILE “BE YOUR OWN ADVOCATE” IS PERfectly fine advice, it's often directed at those least able to follow it. Pre-surgery, patients are frightened and uncertain, perhaps in pain. You may not feel equal to the task of reciting your vitamin regimen, your medications (both prescription and over-the-counter), and your allergies to every doctor who happens by. Post-surgery, you're often woozy, disoriented, and in pain, not in ideal shape to question the contents of the IV bag. One option is to deputize a family member or a detail-oriented friend. And you, or your deputy, should cultivate sympathetic staff members.

“It's like anything else in the world,” says internist-oncologist Bernard Kruger. “Look around and make friends with a couple of people on the floor, and you know they'll look out for you. Find a nurse or nurse's aide and charm them a little bit. Bringing in a couple of dozen Krispy Kremes and handing them out to the staff never hurts.”

If you have the means, you might want to consider hiring a private duty nurse, particularly for the night immediately following surgery. But, say several doctors, paying the extra freight for a room in a VIP unit buys you little beyond better food. “It's fine if there's nothing further that can be done for you,” says one doctor, “but otherwise . . . ”

Several years ago, a well-off 30-year-old divorcée who went to New York Hospital for a mastectomy decided to stay in the so-called Shah's Pavilion. A few days after the surgery, a nurse showed up with a purple pill. “What's this for?” asked the woman. “It's your medicine.” “But yesterday you gave me a green pill.” A quick, nervous shuffling of papers, then an embarrassed “Uh-oh, you're right. I'll be right back with it.”

“You're definitely *not* guaranteed better care in that part of a hospital,” says Baum. “We call it ‘terminal importance.’ If you reach a certain level of fame or importance, often medical care that might be given to others isn't given to you because the staff might not want to invade your space or bother you.”

“If you're having an elective procedure, you don't want to get operated on at the end of the week, because not everyone is available on the weekend,” says an internist affiliated with a city hospital. “Stay out of the hospital in late June and early July, because the first-year interns start then.” Yes, those freshly minted med-school grads are backed up and supervised, “but,” says the internist, “even the supervisors are new in their roles.”

Of course, you often have no choice about the timing of the hospitalization. You're sick, maybe you've been injured. But if you can't control the timing, you can, in some instances, control the terms. Consider the fortyish woman who, on a snowy day a few winters ago, took a nasty spill in front of a Chinese restaurant. The owner called 911 and the woman was ferried to the E.R. at Roosevelt—where she lay in pain on a gurney for several hours, ignored by the staff. Finally, in desperation, she got someone to roll her to the pay phone. She called the police, explaining that someone was being held hostage at the hospital. Within minutes, the cops showed up. The woman was treated immediately. “Well,” says one doctor, “it *is* very important for a patient to speak up.” ■

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NEW YORK Happenings

PROMOTIONS•SPECIAL EVENTS

RESPLENDENCE OF SILVER AND GOLD

The David Yurman boutique was packed to the hilt, on Wednesday, November 6, with adorers of the classic tradition and refined style unique to David Yurman jewelry. Guests savored wine and appetizers while shopping the glistening bejeweled collections. A high-energy raffle awarded fantastic prizes including a dazzling necklace from the collection, given to NEW YORK reader Jennifer Hoxter.

(Top) Jennifer Hoxter is thrilled upon hearing that she won the raffle. (Bottom) Terri Eagle, Executive Vice President of David Yurman enjoying the evening's festivities.

Starlight Children's Foundation

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Become an angel for a seriously ill child and make their holidays shine. Stop by your neighborhood Starbucks and drop off a new, unwrapped toy for the Starbucks Holiday Angels toy drive. Your contribution will benefit the Starlight Children's Foundation and will brighten the season for gravely ailing children in the New York Metropolitan area.

STARBUCKS COFFEE

TASTE OF NEW YORK
NEW YORK 2002 CHEF AWARDS
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(Top) Crowning chefs of NYC accepting their awards. (Bottom) Luke Steward, OMD Chiat Day; Alan Katz, Publisher, NEW YORK; Keith Moret, SD Media; and John Robinson, OMD Chiat Day.

TASTE OF NEW YORK

More than 800 epicures gathered at Guastavino's on Monday, November 4, to revel in the gourmet pleasures of 45-plus cream-of-the-crop restaurants for *Taste of New York*. Food enthusiasts delighted in devine treats and delectable cocktails from Finlandia, Frangelico, Glen Fiddich and Alize. NEW YORK's 2002 *Chef Awards* issue was brought to life for VIP guests with a live ceremony honoring the nine featured culinary wizards, including Tom Valenti and Anita Lo. Activities abounded with cookbook signings, a silent auction, on-site massages by Oasis Day Spa and sponsor Clyde's on Madison / Versace Profumi's Beauty Bar. Additional sponsors included Mohegan Sun, Infiniti and Starbucks. Proceeds from the event benefited City Harvest.

MODA ITALIANA —AMORE BOHÈME

Combine refined Italian fashion and unbridled bohemian passion by visiting the MaxMara boutique, 813 Madison Avenue, between December 6 and December 13. Purchase $2,000 of MaxMara's classically-inspired designs and receive two tickets to a select night of Baz Luhrmann's (Moulin Rouge, Strictly Ballroom) reinterpretation of Puccini's La Bohème — "the greatest love story ever sung" — on Broadway. Tickets available on a *first come, first serve basis.*

MaxMara

THE ALLURE OF DIOR

On Thursday, November 7, beauty buffs flocked to Clyde's on Madison to indulge in Christian Dior's new fragrance Dior Addict. Throughout the oh-so-fabulous evening, VIPs had their tarot cards read and received luxurious Dior-sexy makeovers while sipping on Moët & Chandon bubbly. One lucky guest scored a night out on the town with tickets to Harlem Song and dinner for two at FIVES in The Peninsula New York.

PAUL SCHNECK

(Top) Melvin and Rick Friedland, Clyde's on Madison; Alan Katz, Publisher, NEW YORK; Bernard Potier, President and CEO, Dior; Reed Strobl, SVP Sales, Dior; Trisha Bernheim, Creative Director, Advertising/Promotions, Dior. (Bottom) A Dior-sexy makeover for a primo night.

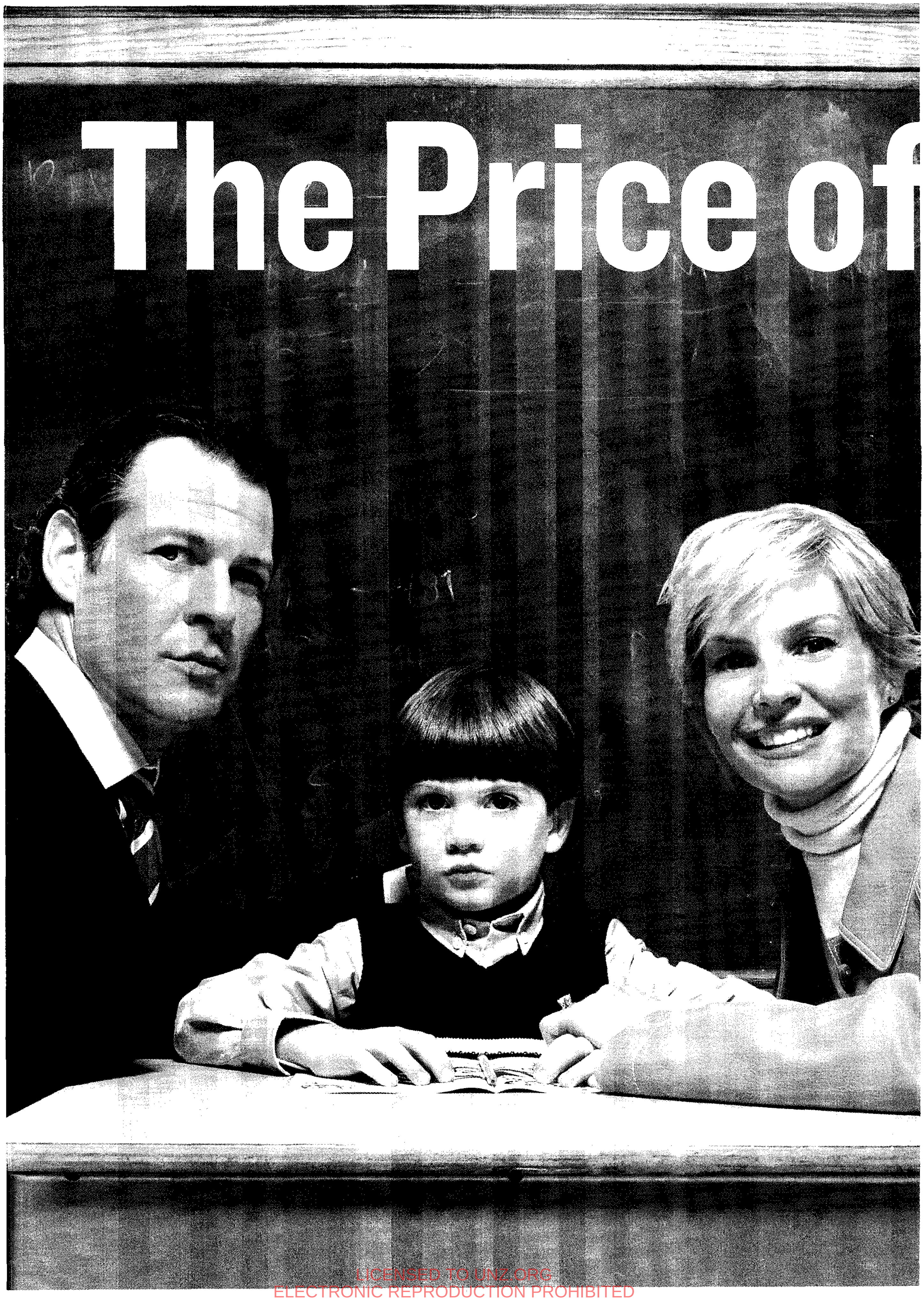
Mary Higgins Clark
Kitchen Privileges

A SOPHISTICATED SIGNING

The Féraud Boutique, 3 West 56th Street, will host a reception and book signing for Mary Higgins Clark, America's "Queen of Suspense," to celebrate the publication of *Kitchen Privileges, A Memoir.* Special cocktails from Lillet and Champagne Nicolas Feuillatte will be a part of the festivities on Thursday, December 12th, 6-8 p.m. By Invitation Only. For more details, please call 212.355.4325.

FÉRAUD
BOUTIQUE

The Price of



Perfection

Why would Citigroup's Jack Grubman, and so many other Manhattan parents, work so hard and spend so much and pull so many strings to get their children into what are, after all, nursery schools? Hint: It's not about the kids. A frank exploration of the values and mores and rituals that drive Manhattan's private-school world. **By Michael Wolff**

I'd been saving up to write about New York private schools—possibly the subject I have dwelled on most obsessively for the past fifteen years—until my children got out of them. • But it's likely that Jack Grubman and Sandy Weill and an injudicious use of e-mail will have an effect on independent schools—a rarefied circle of these schools, at least—similar to the effect pedophilic priests in Boston have had on the Catholic Church. There's no hiding anymore. It's all going to come out. • This is what money buys. • Let me first come clean as to what bank or institution or sugar daddy or influence peddler has secured my children's ascension, as Citigroup underwrote Jack Grubman's kids' entrance to the 92nd Street Y preschool. • That would be my wife, Alison: Brearley class of 1970. Her legacy is a kind of pass, or lifetime membership, or punched ticket, evidently as valuable as a "strong buy" recommendation for AT&T and a million-dollar gift from Citigroup.

She provides our children entrée not just to schools that are, in Mr. Grubman's description, "harder than Harvard" to get into, but to the entire Upper East Side culture—which is surely what this is about. The faded world of Holden Caulfield and Henry Orient and Butterfield 8 and the Knickerbocker Grays (if you have to ask, you're going to have to donate more) as well as the shinier new world of the investment-banking community.

I was, when I first met my wife, an ambitious know-nothing from New Jersey (I went to an upwardly mobile private day school, but its celebrity children were the children of mobsters and golf-course developers), alternately mystified and amused by the folk customs and secret rituals she had to impart about this weird archipelago of privilege and status. Among the islands in her tales were Dalton, Trinity, Spence, Chapin (the day before our wedding, my wife's distraught mother told my wife that she would have had much better marital prospects if only she'd gone to Chapin), Collegiate, Nightingale, Horace Mann, Brearley. (Here's a secret-ritual detail: the nude posture pictures taken of generations of Brearley girls well into the modern age. What are the chances they still exist somewhere in some school closet or fetishist's file?) Then there's the uniformed-nanny world of feeder preschools, and, for really doctrinaire East Siders, the boys K-to-9's (Buckley, St. Bernard's, Allen-Stevenson), which lead to boarding schools.

Still, in my twenties, I thought this world, this Wasp culture, was not just ridiculous and long-in-the-tooth but dying too. I thought *I* was rescuing *Alison.*

Well, as it happened, neither of us paid any real attention when our daughter, Elizabeth, applied to preschool (there is something odd about adults' even saying the word *preschool*—saying it as though preschool were a monumental life passage, a historic institution). We weren't ready for this—we'd deal with such stuff later. Any nursery school would do . . . whatever. But then Elizabeth, age 3, didn't get in—anywhere.

Now, I would not have thought that Jack Grubman and I have much in common. And yet I understand what he was willing to trade his honor for.

There were, suddenly, when Elizabeth was turned down, two stark paths: a hopeful one and a lesser one. And there were two kinds of parents: ones who made the effort and ones who did not. And two kinds of New Yorkers: the in and the out. Wounded in some deep place, I screamed at Alison to fix it. I became, I believe, seriously unhinged.

Alison, finally accepting or acquiescing to her place in the social order, got on the phone. I do not even think it took her that many calls. No bribes. No money. Just a little chatting. Just being an insider, and knowing what an insider knows. The next day, Elizabeth was accepted at the much-vaunted All Souls School on 80th and Lexington.

I wonder how that would make Jack Grubman feel (as "someone," he confided to Sandy Weill, "who grew up in a household

PHOTOGRAPHED BY LEGO/CUT THE FAT

with a father making $8,000 a year"). I wonder if influence like my wife's (Alison, in the face of my great trepidation, applied for our daughters after preschool only to Brearley; and for our son, only to Collegiate—where the director of admissions is a Brearley girl) is exactly the reason he felt justified leveling the playing field with his own kind of influence. And why not? Isn't it good that anyone can acquire influence to balance the influence of people who were born with it?

Why they would want to is another question.

IT'S CONFOUNDING, BUT TRUE, THAT MOST PEOPLE IN NEW YORK are not dying of regret that their children are not in these schools. Even among the seriously upwardly mobile, *most* do not have these deep pangs. I know people downtown who—hard to believe—could not readily tell you the difference between Episcopal and Brick, between Spence and Nightingale. This could mean they're not smart enough to appreciate value as Jack Grubman does (on the other hand, he thought WorldCom had value), or they're wise enough to suspect it's all a crock, or so selfish as to think they might have better uses for their dough—of course, they could just be too poor to compete in this world.

Or it could be that Jack Grubman and I and a few thousand highly parochial others are part of a separate world, with specialized, even slightly perverse values and needs.

There is the perceived higher value of your children—you no longer have just a kid, you have a 92nd Street Y kid.

We, it seems, have a greater craving for validation, for competitive success, for status, for institutional acceptance, for class standing (we are the real soldiers of American ambition and everyone else is a civilian, I think we feel)—for having something tangible, some identifiable brand, to show for our troubles. And possibly—and this should not be underestimated—for taking something that used to belong to somebody else. (*I'll take that social milieu. Throw in some extra uptightness.*) We're drawn to the exclusive thing, the formal thing, the Establishment thing—like Ralph Lauren to the Rhinelander Mansion. Jack Grubman's nursery-school payoff, in other words, is just a logical extension of what makes Jack Grubman Jack Grubman.

We are not *so* exceptional or perverse, of course. As class barriers have fallen and private education has become a more meritocratic enterprise (well, meritocratic in the sense of your parents' having succeeded in the meritocracy), vastly more people everywhere in the country are applying and donating and tapping connections and getting their children tutored and arranging internships and hiring essay writers, all in an effort to get into some formerly off-limits heaven-on-earth school.

Still—I don't think I have to argue this—the connections are grander, the dollars greater, the life-and-death struggle more dramatic, here in Manhattan and most of all on the Upper East Side (there are important West Side schools, too, which does not so much change the demographic point as introduce the parallel and ever-converging competition of Wasps and Jews into the equation—indeed, the Grubman brouhaha involves a Jewish school on the East Side).

So what *are* we getting? Or, what do we *think* we're getting?

True, as Jack says, "there are no bounds for what you do for your children." But I've never known a rich guy who at some point didn't want a return on his investment (the big donations together with the $300,000 in ordinary costs to get your kid from preschool through the twelfth grade). What's more, there are lots of normal upper-middle-class Manhattanites sucking up like crazy to get into these schools, and then straining mightily to pay these bills.

Certainly, we think we'll be absolved of future guilt—going all-out now means we won't have to blame ourselves later. But surely it's something more (who hasn't rationalized guilt in cheaper ways?). Something much grander draws us.

It's a notion of perfection. And of order. A Platonic ideal.

When you show up at these schools, you can't *not* be bowled over by the scene. These kids *look* perfect! Straight from a high-end catalogue. The catalogues imitate these kids—they are the archetype! This is no overnight tradition. They've been working on carriage and posture here for generations—and truly, they don't slouch very much; there really isn't much visible attitude. From the groomed and tended preschool youngsters to the gamine girls and Harry Potter boys lounging in common rooms and on window seats—there are no sore thumbs. This is incredible packaging. *This is what the rich are supposed to look like.* And the better the school, the better the packaging. The better the school, the stricter the homogeneity of style and tone and manners. (This is actually the result of a harsh Darwinian process: You have to look or fit the part to get in, and then, if you don't continue to stay in character, you're weeded out—indeed, almost no amount of money can keep a misfit or underperformer in.)

Who isn't, even unreasonably, attracted to the idea that the right circumstance, milieu, window seats, might help make a perfect kid?

There is, of course, a stricter economic interpretation. Value is created by supply and demand. The greater the chance that you can't get it, the greater the desire to get in, the greater the willingness to pay the price—and to believe it's really worth it. In other words, the admissions *Sturm und Drang* is self-perpetuating. The more they extort you, the more you want to be extorted.

There's more:

There's the pure joy of *not* being rejected (happiness being nothing but the remission of pain).

There's the perceived higher value of your children—you no longer have just a kid, you have a 92nd Street Y kid, or a Spence daughter, or a Horace Mann son. It's something you can take to the bank. It's a social currency—even a business currency. You'll drop the name of your kid's school—you will.

There's your recalibrated social station—you enter a truly exclusive club, and a wildly charming novel of manners. (There is, too, for many, a more subtle sense of *diminished* social station, which grows over time when you realize that everyone is richer than you—you're the person lingering uncomfortably at the fringe of parent cocktail parties.) Very public people become part of your private life. It's surreal. There was the time Itzhak Perlman called me up to ask if it was okay if he took his daughter and mine to see *Wayne's World.* While it is important to be cool, everybody is also giddy with in-ness and proximity (to be fair, the giddiness is much greater in Los Angeles private schools; the L.A. people, interestingly, seem less cool about this than New Yorkers).

There's peace in your household—rejection can be a marital disaster, a grievance carried for years. Who did not make the calls? Who failed to write the letters—or write good enough letters? Who did not know when and how to offer the money?

There's a (temporary) quieting of your own unquiet ambitions—it is, of course, about you.

There is the earning of position as a certain kind of New Yorker—an official New Yorker, a sophisticated New Yorker. It's a tribal thing.

Nursery school is where it begins—it's a portal, or, perhaps more accurately, a test. The first test. (The fact is, many of these schools get easier to get into rather than harder; but there is something about being at the starting line, about being the first out of the box, about being the early bird.) Are you up to it?

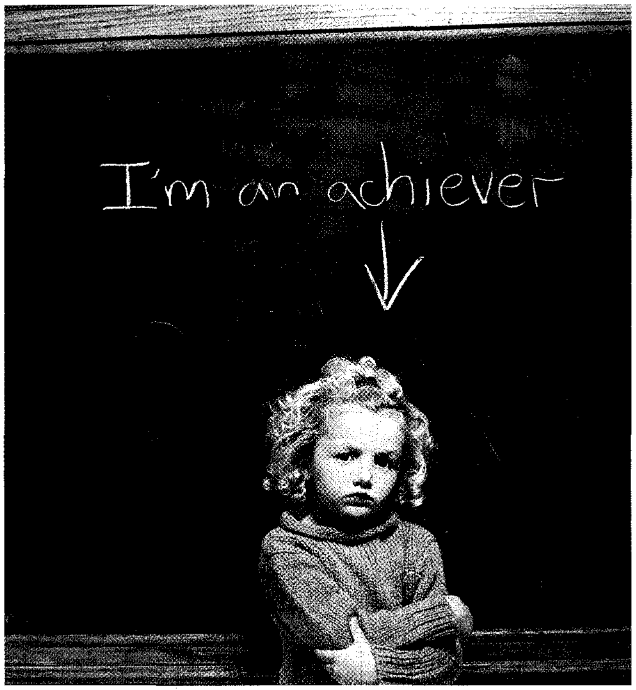
OF COURSE, THERE IS the issue of whether Jack Grubman really, in the end, wants to be a member of a club that would have him.

My wife's Brearley class differs substantially from my daughters' classes. My wife's classmates were children of writers (predominantly, it seems, *New Yorker* writers), Columbia academics, publishers, doctors, and lawyers as well as socialites and product brand names—most of whom have largely been replaced in my daughters' classes by the children of people in the financial industry. This clearly mirrors what has happened in the city itself—banking, providing never-before-imagined levels of cash flow and vastly scaled-up net worths, has changed these schools as it has changed (sleeked up, amped up, intensified, competified) Manhattan life.

Money, in other words, really, really big money, is everywhere. Money is the mother's milk of private education—as distorting and corrupting as it is to politics and to executives and accountants whose compensation depends on a market uptick.

Money, of course, understands and accepts the ways of money.

Consider the disparity between the nursery-school teacher and a billion-dollar 3-year-old with a bodyguard.



It's widely assumed, for instance, that the 92nd Street Y is pretty much off limits for anyone without a major donation or major connection. All Souls, where Alison so easily opened the door, is, after a preference for church members (joining a church is a back door to various preschools), siblings, and people who know people, mostly a closed world.

Spence seems like a kind of banana republic for people with boatloads of dough; its billionaires are would-be Noriegas.

Dalton, with large aspirations but a shallow endowment, will do anything to attract more billionaires.

Collegiate, with some West Side consciousness, often seems in a moral dilemma about its billionaires (although it certainly has as many as any other school—and has a special penchant for media moguls); its former headmaster was strongly criticized for being too cozy with investment bankers.

Brearley, playing it ever-so-close to the vest, acts as though it were unaware of its billionaires: *Aren't we all just folks? Can't we all just get along?*

Now, the issue, in a further complication, is not just that money is a weighted factor in every admissions decision. It is not just that every year the number of truly open positions is winnowed down by the pressure of money (every new centa-millionaire who comes into the system comes with a set of people he's going to be pushing strongly for each year), and that nice kids are left outside and awful kids with punch let in. Nor that money infuses *every* aspect of the life of each of these schools. But that this is all deeply denied.

The system of denial is exactly why Jack Grubman couldn't just whip out his checkbook and instead had to do it under the cover of a donation from Citigroup (schools, of course, understand that there is a big value distinction between someone who can write a check and someone who can cause Citigroup to write one).

Denial and artifice are everywhere. It's a laundering enterprise of the greatest ritual and propriety. (Never ask, "How much?" Or ever demand clear value for what you have given. There is no greater vulgarism than quid pro quo.) Even in Spence's Panama, you must know *how* to do the deal.

In part, this denial and artifice reflect the need to prop up the whole range of conceits about these schools (after all, no self-respecting rich person would want to send his children to a school that you could just *buy* your way into), but, perhaps more profoundly, they also reflect the deep ambivalence (and often real distaste) that these schools—or the people who actually work in these schools—have for the people who are buying their children in.

Consider the disparity between the nursery-school teacher making what a nanny makes and the billion-dollar 3-year-old (with a bodyguard or two) to whom she is teaching "community values"; or the dynamic in the meeting between the $65,000 upper-school administrator and the titan of industry.

The effect, though, is not so much that the schools and teachers bow and scrape (they have a finely honed understanding of when and to whom they must bow and scrape and whom they can high-hand) but rather that they come to understand the full extent of their power (as well as being convinced of their own superiority), and, accordingly, the battle lines are drawn.

These people really know how to manage powerful parents. (It may well be that the rich and powerful like to be slapped around.)

This is a class issue—ALERT: VULGARIAN ON THE PREMISES—but it is also, much more, a power issue. Who is in charge?

The job of the school administrator is to outwit the rich and powerful (while all rich people are valued and despised, the rich and malleable are especially valued and despised). It is to get as much as he can from the rich while giving in return as little control as possible. (Interestingly, a school that gets a reputation for being controlled by its wealthy parents is thought to be a lesser school.)

Almost all administrators have perfected a language of diffuseness and avoidance and euphemism (in the girls' schools, every issue is reduced to eating disorders). A good private-school administrator is a Clausewitz of passive aggression. The schools have the ultimate weapon, too, of possession of the children; everybody is fearful of how it will "affect my kid." Special tutoring? Ritalin? Lukewarm college recommendations? The boot? And so, in almost every negotiation—and every discussion is a negotiation—parents lose.

On some level, the issue is an irresolvable conflict and long-simmering war between Alison's school and Jack Grubman's school—Jack is paying for the former while, of course, creating the latter.

So the artifice is breathtaking.

Against the background of vast corruption in any private school of any standing, there is an intense, near-religious focus on tradition, standards, values, and preparation, together with vast, almost theatrical, amounts of homework and a Stepford degree of conformity (helped by that constant weeding-out of the people who just don't fit in) and an ever-more-idealized notion of *our* community (this includes the diversity thing—a weird, horrifying elephant in the middle of the table—wherein perfectly innocent kids from more normal worlds are forced into this drama of artifice and denial). The more corrupt, the better the school—or the better the pretense of a better school.

The interesting and ironic result is that at the end, after all the struggle to be a part of this, nobody is too happy with the outcome (it starts happy, with great cosseting and niceness, and then, slowly, the tensions build). The price is too high, the pretense too demanding, the negotiating too exhausting, the pressure too great. It is not too much of an overstatement to say that every parent, no matter how little or how much he or she has paid, graduates from the rich-school experience with a chip on his or her shoulder. *Was it worth it?* is the silent and traumatic question.

And yet, possibly because the alternative would be to admit that we have not only wasted millions of dollars and vast reserves of psychic energy but maybe even screwed up our kids, we do believe we have paid the going price for more-perfect children.

I'm not sure Jack Grubman, who has clearly messed up his chances for such perfect offspring, should be so unhappy to be out of this game. ■

E-mail: michael@burnrate.com

PRESCHOOL PANIC: An elite nursery school? How much is really at stake? How to get in? www.nymetro.com/discuss

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Inside the Sandbox

Private nursery school is about expensive toys and wild tantrums . . . but enough about the parents. We've compiled the skinny on twenty established fast-track schools: who goes, famous alums, what strings you can pull, and, most important, what are the *exmissions*—that's preschool lingo for getting your kid into Dalton, Spence, or Brearley. **By Robert Kolker**

EAST SIDE

92nd Street Y

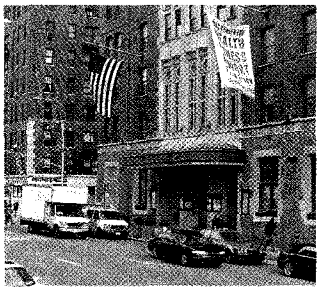
1395 Lexington Avenue, at 92nd Street

Price Ranges from $7,300 for two half-days (for 2-year-olds) to $14,400 for five full days (ages 4 and 5).

Acceptance rate Sixty-five openings a year and just 300 tour appointments. (To get one, start speed-dialing the admissions office the day after Labor Day.) Observers of *l'affaire* Grubman-Weill may be surprised that money doesn't always open the door. "I had a friend who had gone but couldn't get her daughter in—even though I'm sure her family gave money," says one mom.

The program Its exclusivity isn't the only reason it's known as the Harvard of nursery schools. "The teachers are phenomenal," marvels one parent. "There's commitment, sophistication, and interest in child development. They can recite the nuanced differences between a 3-year-old and a 3-year-3-month-old child. That makes it exciting."

Social studies The Y is the cultural epicenter of Jewish New York, but the nursery attracts parents of all faiths. "There are non-Jewish families who celebrate the Sabbath now because the kids like it," says one mom. And there are other forms of diversity: During the nineties, one mom remarks, the Y became less neighborhoody, drawing kids from as far as Soho. Snipes another, "Diversity at the Y is who has a plane and who doesn't."



92nd Street Y: Get on the speed-dial the day after Labor day.

Feeder to . . . A Y diploma is more or less a Go Directly to the Prep School of Your Choice card.

Boldface parents New York's version of *Dynasty:* Lauders, Bronfmans, and Tisches start their academic lives here. Recent Y parents include Woody Allen, Phoebe Cates and Kevin Kline, Katie Couric, Michael J. Fox and Tracy Pollan, and Ian Schrager.

The Episcopal School

35 East 69th Street

Price Ranges from $8,788 for five two-hour days (for 2-year-olds) to $9,812 for five full days (for 3 and up).

Hot ticket "I have a friend who's Jewish who joined the church a few years ahead of time to help get her child in," says one mother. Still, it's unlikely that proud Episcopal parents Ron Perelman and Harvey Weinstein joined the congregation. "I wouldn't go so far as to call it meritocratic, but it's

Episcopal: Perhaps the most socially stellar of the preschools.

breachable," says one dad.

The program The white-glove treatment. "It's hyperorganized, just the most perfect kind of place," says one dad. "They're so nice—and you feel so bad when you don't get in."

Social studies Very *Bonfire of the Vanities*—the most socially stellar of all the preschools. Nothing matches the mommy fashion show at Episcopal's pickup. "It's sort of like a straight line from there to the *Times* 'Sunday Styles' section," reports one dad.

Small world One mother says the school encourages families to make birthday parties intramural affairs. "Do they think a small party is something they'd enjoy more?" she wonders. "Or are they frightened we might invite the wrong people?"

The interview One of the only nursery schools with a one-on-one interview with the children. "One person talks to the parents, and one sits with the child," reports one father. "You can lose your mind wondering if your kid is doing something wrong."

Feeder to . . . Everywhere private and exclusive. "I remember meeting a mother who had kids at Episcopal," one mom says, "and she said, 'The best thing about Episcopal is the way they package your kid for the kindergarten process,' " one mom says. "And I was like, you're choosing a preschool because of the way they package your child?"

Brick Church

62 East 92nd Street

Price Ranges from $10,200 for five half-days (for 3-year-olds) to $13,200 for three full days and two half-days (ages 4 and 5).

Acceptance rate Six applications per acceptance.

The program "We've been called traditional because we teach skills," director Lydia Spinelli says of the school's emphasis on literacy and math. "But we do integrate project work that comes out of the interests of the children."

The vibe As blue-blood as it gets, short of Episcopal. "It's a wholesome place," one father says. A dissenting parental opinion: "It's very *Stepford Wives*. It's very homogenous. Everyone's cute."

Royal treatment "I'll never forget," one mom says, "at the new parents' tea, a 3-year-old was wearing a name tag that identified her as a princess! Were we all supposed to fall down and kiss her boots?"

Boldface parents Princess Marie-Chantal of Greece, Katie Couric.

Brick Church Fair
NOVEMBER 18-20

Brick Church: Many parents have been known to find religion here.

The real headmaster—the man upstairs Church members get preference. (The school discourages cheaters by requiring two years' membership before that preference kicks in.) The required weekly chapel is ecumenical. "It's sweet," says one parent. "It's like, 'Oh, we talked about sharing.' Nothing too heavy."

Feeder to . . . The majority go on to single-sex schools.

Social studies "Its social wattage is lower than Episcopal's," one father says, "but only to the extent that Carnegie Hill is slightly lower-key than Park Avenue in the Sixties." Adds a mother with a day job, "If you rank preschools in terms of comfort level for women who work, Brick Church does not rank very high. It's full of women who went to Princeton and stopped working so they could have children. And now they're ferociously funneling all of their energies and misguided intellectualism into this child-rearing process."

Temple Emanu-El

1 East 65th Street

Price Ranges from $6,200 for two half-days (for 2-year-olds) to $12,560 for four full days and one half-day (for ages 3 and up).

Hot ticket "It has long been our policy to give priority to members of the congregation and siblings," the Website notes, adding ominously: "However, that priority is not automatic."

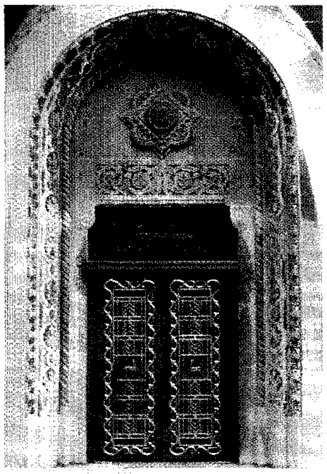
The program Traditional, with Jewish programming from the synagogue. "A warm, comfortable environment in which children can develop physically, emotionally, and intellectually."

Amenities "I have to say that the facility is the most beautiful thing I've ever seen for a nursery school in my entire life," one mom says. "You couldn't ask for a tidier space—clean and bright and lots of nice windows."

Social studies "My husband called drop-off 'the Prada parade,' " says one mom. "Not that many of the moms work. There was a big group that would go off to a special exercise class nearby. One woman said to me, 'You're so lucky your daughter has big feet.' And I said, 'What do you mean?' And she said, 'Well, she can fit into Gucci loafers already!' "

Feeder to . . . The best and brightest day schools. "Yes, the director is wired, and she gets kids in places," one parent says.

> **"Diversity at the Y is who has a plane and who doesn't," says one parent.**



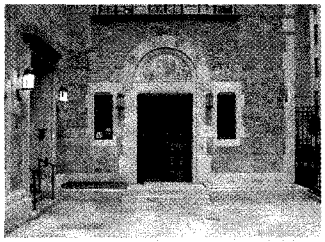
Emanu-El: One parent describes drop-off as "the Prada parade."

Christ Church Day School

520 Park Avenue, at 60th Street

Price Ranges from $5,995 for two half-days (for 2-year-olds) to $13,620 for three full days and two half-days (for 5-year-olds).

Acceptance rate Five applications for each acceptance (after legacies are taken into account). A picnic compared with Episcopal. "Christ Church is one of the few I know that sends applications out in mid-October," notes one mother. "It wasn't difficult to get through to anybody."



Christ Church: The pupils always wear their (designer) Sunday best.

Amenities Grand (and secure) entrance through a courtyard on Park Avenue and 60th Street; playroom on the roof.

Feeder to . . . Spence, Chapin, Collegiate, Dalton, Riverdale, Trinity, Nightingale-Bamford, and Town.

Boldface parents Donald and Ivana Trump.

The program Traditional, low-key, and nonsectarian. "They don't go out of their way to celebrate holidays at all," says one mother. "There's not even Halloween."

Social studies A social-register set that doesn't make headlines. "Every little kid at Christ Church had a designer label on every piece of clothing," says one mom who took a tour. Adds another: "It is very mink-coat."

All Souls

1157 Lexington Avenue,
at 80th Street

Price Ranges from $5,625 for two half-days (for 2-year-olds) to $9,600 for five half-days (for ages 3 and up).

Acceptance rate The first area school to institute an application lottery. Odds are three to one against even getting an application.

PHOTOGRAPHED BY NOAH SHELDON.

All Souls: Three-to-one odds against getting an application.

"It's not about competing," says Dr. Jean Mandelbaum, the school's director. "We want diversity, which you can only get by being random."
Amenities Prime Park Avenue block with a garden. The rooftop play area has climbing equipment and an assortment of musical toys.
The program Hip, by East Side standards. From the brochure: "Learning depends upon the child's direct interaction with the environment." "Just the other day, a student wanted to know about castles and suggested we search the Internet," Mandelbaum says. "We learned about Belvedere Castle in Central Park, and walked over to see it."
Social studies One rung down from Episcopal: a mix of Upper East Side professionals in finance, media, and medicine. "When I went for my interview, I thought I was going to an open house—I didn't know I was being interviewed," one mother says. "I went in my regular sweatshirt and blue jeans, my whole mom outfit, and everyone else was wearing Chanel suits."
Feeder to . . . The full array of single-sex and co-ed private schools.
Just how real is that lottery? "Apparently, they really are honest about it," says one dad. "Because I know someone who hit up one of the teachers for help, and there was nothing the teacher could do for her."
Boldface parents Caroline Kennedy Schlossberg, Sigourney Weaver, Cyndi Lauper, Art Garfunkel.

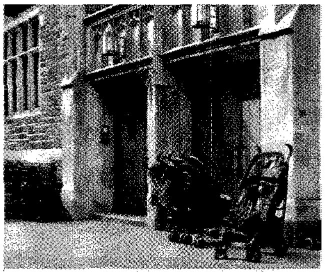
Madison Avenue Presbyterian Day School

921 Madison Avenue, near 73rd Street
Price Starts at $10,000 for four half-days; $900 extra for each full day (for ages 2 and up).
Acceptance rate Twenty-five to 30 percent; preference goes to church members with at least a year's standing.
Motto "A place where a child can be a child."
Amenities A covered playground atop two floors of the church's nine-story neo-Renaissance parish house.
The program "Child-centered," meaning heavy on the blocks and clay and light on the books.
Social studies Very Upper East Side, despite director Patricia Pell's efforts to reach out to a broader cultural and socioeconomic background. She takes a progressive approach: "Over here, they're not skilled and drilled," she says, but rather encouraged to learn through play and creativity.
Feeder to . . . The classic prep and single-sex schools.
The vibe Calmer and more down-to-earth than Episcopal. "I think Mrs. Pell is pretty serious," one parent says. A father who is part of the art world says he "just enjoys hanging out with the normal people—the bankers. It's more hometowny than what people are used to. You kind of relax a little because all you're doing is play dates."

Madison Avenue Presbyterian: Heavy on blocks, light on books.

Park Avenue Christian Church Day School

1010 Park Avenue, near 84th Street
Price Ranges from $6,250 for two half-days a week (for 2-year-olds) to $13,500 for five full days (for 5-year-olds).
Acceptance rate Four hundred applications for 70 slots (but the siblings policy cuts that to about 35 slots for new families).
Amenities Outdoor roof area, fully stocked basement gym.
The program Developmental—children learn at their own pace. "We'll teach arithmetic through cooking," says director Betsy Newell, who interviews each child personally. "Or use Play-Doh to strengthen muscles so they can hold a pencil."
Social studies Episcopal lite—less regimented and not quite as blue-blood. "There's plenty of money, but people don't wear it," says one mom. But a dad remarks, "I'm amazed at how boring some of these people are. A lot of bankers and lawyers. But not the heavy-duty social people who have three nannies and never spend much time with their kids."
Feeder to . . . Almost half the students go on to single-sex private schools.
Sea change Last year, Newell replaced legendary headmaster Mitten Wainwright. "She left, and everyone thought that was the end," one parent says. "But Betsy has proved herself. One, she's just really relaxed. And she got a lot of kids into good schools this year."



Park Avenue Christian: Episcopal lite—not quite as blue-blood.

"We would like to have more gay parents," says one West Side Montessori mom.

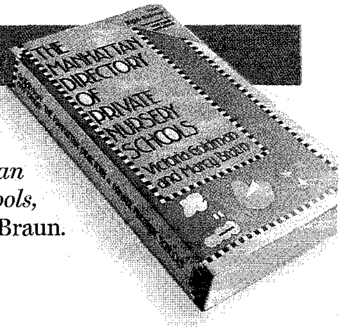
WEST SIDE

West Side Montessori School

309 West 92nd Street
Price Ranges from $11,420 for five half-days (for all ages) to $17,884 for five extended days.
Motto "Where to begin."
Hot ticket "They said, 'You have to be prepared to have your kid come in the afternoon,' " one spurned parent sniffs. " 'It's the only way your kid's going to get a place.' Well, whose convenience is this about?"
Amenities A double brownstone near Riverside Park. In the works: a retractable cover for the rooftop playground.
The program "We focus on character-building and problem-solving, the fact that there are multiple realities," says headmaster Marlene Barron, "and how we can prepare children to live in peace with people with whom they might disagree."
The vibe Organic milk and green toilet paper. "Everything about the school is about respecting the community and the larger world," says one mom. "There's nothing that's taken for granted. Every song they sing, every outing they have. It's truly the best of p.c."
Social studies Barron calls her school the "multi-multi-school," as in multiethnic, -racial, and -economic. "My child's teachers are from four continents!" one mom gushes. "Thailand, Sweden, Colombia, and Brooklyn!" The racial and ethnic mix beats the East Side schools', though one parents says, "I don't want to make it sound as if there are a bunch of janitors sending their kids here. It's a rich school."
Hidden costs "There's no question that parents are expected to do things to help the school so the

Assigned Reading

For more insider information on New York's most exclusive preschools, consult *The Manhattan Directory of Private Nursery Schools,* by Victoria Goldman and Marcy Braun.


THE MANHATTAN DIRECTORY OF PRIVATE NURSERY SCHOOLS
Victoria Goldman and Marcy Braun

West Side Montessori: Preschool the p.c. way.

headmaster will work hard for your child's exmissions," says one parent. "Some people say all she cares about is exmissions."

Feeder to . . . Collegiate is a favorite, though about a third of the kids go on to public schools. "It's a good place if you want to get through the public process," says one parent. "The Mandell School ignores that—they don't want a kid to go to public school."

Drop-off conversation Politics, politics, and politics. Barron has spotted a few Republican parents.

Nobody's perfect "We would like to have more gay parents," one mom says.

The Mandell School

127 West 94th Street

Price Ranges from $4,000 for two half-days (for 2-year-olds), to $13,000 for four full days, one half-day (ages 4 and 5).

Acceptance rate 120 applicants for about twelve spots.

Watchwords "Good citizenship," says Gabriella Rowe, whose grandfather Max Mandell founded this school in a stately Upper West Side townhouse in 1939.

Mandell: A first-grade education—before kindergarten.

The program The lofty goal: to have kids entering kindergarten ready for the first grade. "People think it's great that their kids come out knowing what a suspension bridge is," says one critic. "But they have these books that children make, alphabet books, a collage about an ant hill, a building. I looked at one and it was wonderful, and I looked at another and it was exactly the same. It was *so* noncreative."

Adult ed "This is not the school for parents who want to drop their kids off and pick them up two years later," says Rowe. Parents are expected to take their children on museum trips, help on projects, and keep up with the newsletter.

Feeder to . . . Dalton, Spence, and Chapin. According to Rowe's honor system, parents don't discuss the exmissions process. "We wanted to make sure that the Mandell community was a sanctuary from the hysteria," she says.

Hot ticket Still, for their own applicants, "they tell you you have to write a first-choice letter," one mom says. "Everyone makes you feel that if you write more than one first-choice letter, you'll get caught. So we only used the words *first choice* in one letter, but we wrote to every school. My husband was horrified, but I wanted my kid to go someplace good."

Barnard College Center for Toddler Development

3009 Broadway, at 118th Street

Price $3,800 for two sessions a week.

Hot ticket "I'm sure people in the community would say it's hard to get in," says co-director Tovah Klein.

The program Way scientific, bordering on the clinical. Run by Barnard's psychology department, this small program doubles as a research and training center—complete with two-way mirrors—for students and parents alike. "There aren't a lot of bells and whistles, like art or music," says one parent. "It's about teaching the child who's weak to stand up and say, 'No, this is mine,' and teaching the strong child that they can't hit." The mirrors do freak some people out. "Is your child a guinea pig?" one wonders.

Social studies "Last year, there were East Side people who are incredibly rich," one parent says. "And a woman who taught English as a second language with an adopted Guatemalan kid."

Barnard: Part preschool, part psychology lab.

Boldface parent Wendy Wasserstein.

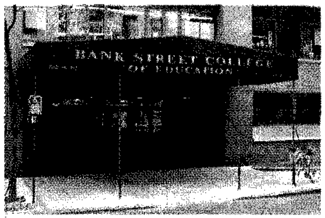
Separation anxiety Klein explains that "parents are required to stay with their children the first four weeks of school, since our big focus is on the task of separation."

Bank Street School for Children

610 West 112th Street

Price Ranges from $14,300 for five half-days (for 3-year-olds) to $16,750 for four full days, one half-day (ages 4 and 5).

Hot ticket Way oversubscribed, so there are no guarantees, even with siblings. "They have so many applicants that they do it on a strict formula based on the number of years your sibling has been at Bank Street," says one parent. "At least they're trying to be fair," shrugs another. "They could stock it with just siblings and staff children." Adds a mother: "There are only sixteen spots for 3-year-olds. They don't even see people until they know how many siblings they're taking."



Bank Street: The original developmental preschool.

The program Bank Street practically invented the developmental approach to nursery school, in which kids are allowed to follow their own interests, in order to get them excited about learning. "It's not about workbooks," says one parent. "There's a lot of discussion in class, so they're really encouraged to think critically, to talk about their feelings."

Social studies Musicians, doctors, lawyers, reporters, social workers, psychologists. "It's diverse," says one parent, "while keeping in mind that the parents are very involved with their kids."

What they're looking for "I think Bank Street is looking for creative children who are self-starters, self-initiators," says one parent. "You can tell that from the way they just leave your child with things around during the interview—puppets and plastic animals and blocks."

RODEPH SHOLOM SCHOOL

Rodeph Sholom: Five or six applicants for every spot.

Rodeph Sholom

10 West 84th Street

Price Ranges from $7,900 for two half-days (for 2-year-olds) to $16,800 for five full days (ages 4 and 5).

Acceptance rate Five or six applicants for every spot. "I know someone who gave a window to Rodeph Sholom, and the kid didn't get in," says one parent.

Amenities "I just like the physical plant," one mom says. "I feel like my daughter's walking into an elementary school." And she is: Temple Rodeph Sholom, the colossal West Side shul, also has a day school.

PHOTOGRAPH (BOOK) BY NEDJELJKO MATURA.

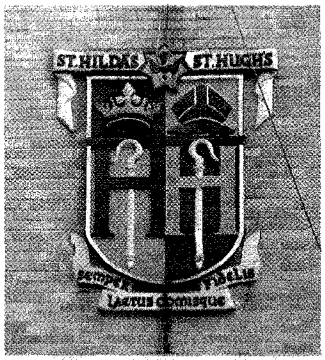
Not-so-secret weapon Headmaster Irwin Shlacter is "a huge schmoozer like you can't imagine," one mom says. "A hugger and a kisser on the street. Teachers and parents love him."

The program Jewish, but not exclusively, though congregants get "huge preference," according to one insider.

East meets West The exclusivity and posh flavor of Temple Emanu-El has moved across town. "The auction last year was unbelievable," a mom says. "It looked like the Emanu-El parent body—lots of Chanel. They used to not particularly like Wall Streeters. Most of my kids' friends' parents are in journalism, writing, music. But in the last two years, they've realized that to get contributions, they had to accept the lawyers and the Wall Streeters."

Feeder to . . . Rodeph continues to sixth grade, and like many continuing schools, it won't help you if you want to switch to another school for kindergarten. "We had to go to another school for the ERB," one parent says. "They won't even help interpret ERB data."

Only on the West Side, kids Some things happen here that simply wouldn't occur at Emanu-El, however—as when two gay male parents last year persuaded the school to ban Mother's Day. "They actually listened to them!" one parent says.



St. Hilda's: Foreign-language training begins at age 3.

St. Hilda's & St. Hugh's School

619 West 114th Street

Price Ranges from $6,200 for three full days (for 2-year-olds) to $15,750 for five full days (ages 4 and 5).

Acceptance rate Admissions director Roxandra Antoniadis says she expects five open slots a year, but "it's a policy never to tell anyone how many applications we get."

Amenities A mammoth day school that continues to the eighth grade. A large outside play deck, a fabulous library, a flat-screen TV on the wall broadcasting children's birthdays.

The program Traditional, with an emphasis on ethics. "I don't know of any other preschool that offers a foreign language at age 3," one mother says.

Social studies Upper West Side media types (tons from the *Times*), Columbia professors, British expats. "It's racially diverse," says one parent. "But I don't think it's that diverse in terms of economics." Adds another: "There are very successful people there—not necessarily famous people but people doing nuclear-science research."

Who's the boss Virginia Connor, charismatic headmistress notoriously unimpressed with status.

Typical drop-off conversation "Hey, I loved this week's column!"

DOWNTOWN/BROOKLYN

Beginnings

130 East 16th Street

Price Ranges from $5,025 for two half-days (for 2-year-olds) to $11,050 for five half-days (ages 3 to 5).

Acceptance rate Three to four applicants for every slot.

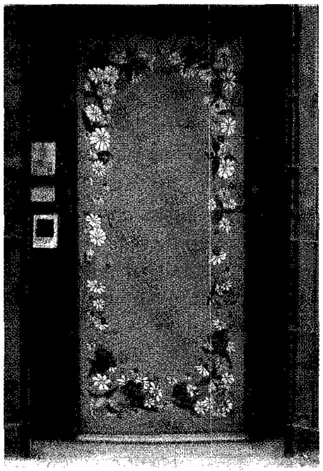
Amenities First two floors of a brownstone with a backyard. No gym, but the backyard features a sand-play area.

The program "We're invested in what the children bring to school, their interests," says assistant director Jane Racoosin. "That's how we make our curriculum."

Social studies Artists, writers, teachers, bankers, lawyers, and movie stars.

Boldface parents Susan Sarandon and Tim Robbins.

What they're looking for Director Sheila Wolper "acts as if she's the dean of admissions at the University of Chicago," one parent says. Adds another: "One of her big speeches is, 'This isn't about smarts; this is about social stuff. We don't want a kid who's always playing the baby or the dog in every situation.' But my wife says all the kids she knew who made it in are quiet and docile, which means they're easy to work with."



Beginnings: Less about smarts than about social acclimation.

The interview "You sit in a group with other parents," says one dad. "Afterward, I told my wife, 'We can't go to this school; we're not good-looking enough.' "

Feeder to . . . Friends, Ethical Culture, Grace Church, Little Red School House, Dalton, St. Ann's, Brearley, Spence, Trevor Day.

No comment Open houses feel like White House press conferences. "Even when somebody specifically asked how many spots they had, they wouldn't say," one mom complains. "But they were perfectly happy to take the application fees from hundreds of families."

First Presbyterian Church Nursery School

12 West 12th Street

Price Ranges from $4,318 for two half-days (for 2-year-olds) to $10,527 for four full days, one half-day (ages 4 and 5).

Amenities Located on the fourth floor of the Edgar Tafel–designed Church House; there is a children's library and a woodworking room.

Hot ticket Thirty openings for 2-year-olds each year; congregants and siblings get priority.

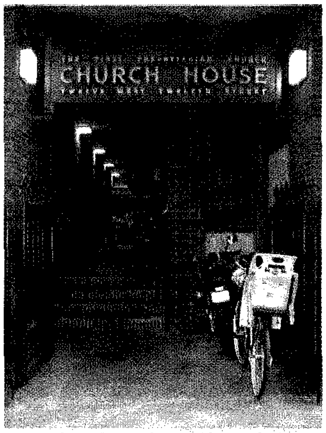
Guiding wisdom "Children learn and mature through social experiences."

The program "I wouldn't be surprised if people called the children by their last names," says one parent. "It's a little bit more conventional," says another. " 'Okay, everybody, it's story time,' instead of 'Let's discuss why Olivia's painting mixes blue and red and makes purple.' "

Social studies Buttoned-down, for the Village. At a recent open house, "the crowd seemed a little conservative," one mom recalls. "Neither of us were in suits, and we were the only ones." Says another parent: "There's a little section of downtown that can feel like uptown—that's what it's like."

Having fun yet? "The children didn't look like they were having much fun," says one mom. "Maybe that's because it's Waspy and more reserved."

Feeder to . . . Uptown private schools as well as local favorites like Little Red School House and Brooklyn's Packer and St. Ann's.



First Presbyterian: A formal uptown flavor in the West Village.

Boldface parents A host of celebrity restaurateurs, including Savoy's Peter Hoffman.

Washington Market School

134 Duane Street (1½- to 3½-year-olds); 55 Hudson Street (2½- to 5½-year-olds).

Price Ranges from $4,400 for two half-days (all ages) to $15,800 for five full days (all ages).

Hot ticket "The morning program on Hudson Street is totally oversubscribed," says director-founder Ronnie Moskowitz. "We'll probably have to do a lottery, and even that will be with children in the younger program on Duane Street."

Amenities Loft buildings on the edge of Chinatown; Duane Street

Washington Market: Good-bye, street fair; hello, silent auction.

is a double-wide loft with skylights. Both sites have a gym and music room.

The program As Tribeca has changed, so has the Montessori-affiliated Washington Market School. There's more pressure now for the school to embrace the ERB. "Washington Market doesn't believe in testing a child at that age," says one mother. "We have to go outside, to an office situation or a different school."

Movin' on up "It used to be really artsy, and now it's really Wall Street," whispers one mom. "But Ronnie is trying hard to keep it diverse. The parents of some of the kids have actually been nannies in the neighborhood."

Social studies Good-bye to the funky street fair, hello to the silent auction. Still, one mom notes, "I don't feel like I need to get dressed up to go pick up our kids. I wore overalls on the class apple-picking trip. Even though these families could function in an Upper East Side world, they've chosen Washington Market because they like the more inclusive feeling."

Feeder to . . . St. Ann's, Packer, Friends Seminary, United Nations International School, Little Red School House, public gifted programs.

Boldface parents Spike Lee, Julian Schnabel, Nicole Miller.

The City & Country School

146 West 13th Street

Price Ranges from $10,600 for five half-days (2-year-olds) to $15,200 for five full days (4-year-olds).

Acceptance rate Three applicants for every slot.

Amenities Three connected brownstones share a backyard. The play area's building blocks were designed by the school's founder, Caroline Pratt.

Motto "Learning from children since 1914."

The program It's the oldest progressive school in the nation. "They have this experimental philosophy," one mom says. "Kids paint with one color in the twos, then add another in the threes. The theory is, you'll be forced to use your imagination." Says another: "It's not for people who are concerned about getting their kids into Harvard."

Social studies "It's nice that every single person isn't a banker," says one mom. At one auction, Sarah Jessica Parker donated a visit to the *Sex and the City* set. (Matthew Broderick is an alum.)

Feeder to . . . Dalton, Calhoun, Friends Seminary, and St. Ann's—but don't expect much help with exmissions. City & Country continues through middle school. "The school's interested in keeping children for a long-term commitment," one mom says.

People like us One former member of the diversity committee says, "My daughter's adopted from China, and we learned that not everyone was in favor of making the school population wider in range. It's hard for me to comprehend. You know, 'I'm okay and to hell with everybody else.' It was one of the reasons why we left."

City & Country: The oldest progressive preschool in the nation.

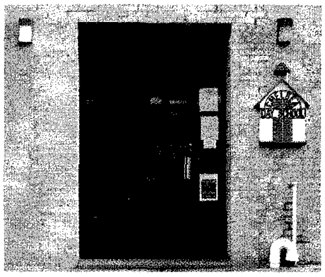
"If you knew the director, I'm sure your kid was accepted, but I respect the idea that they were at least trying to make it look fair."

Chelsea Day School

345 West 14th Street

Price Ranges from $3,255 for two half-days (all ages) to $11,550 for five full days (all ages).

Hot ticket "The open house was hot, we couldn't all fit in the room, people couldn't sit down," one mom recalls. "They would accept applications with your check and then said they were going to conduct a lottery. If you knew the director, I'm sure your application was accepted, but I respect the idea that they were at least trying to make it look fair."



Chelsea Day: Application by lottery (hey, you never know).

Amenities An enormous roof-deck playground tops the school's open loft space.

Guiding wisdom "We envisioned a place where children could grow in a natural way," says the brochure.

Program Arm's-length from the preschool scene: There's no ERB testing on the premises. "It's not highly academic, it's not as aggressive as the 92nd Street Y," one parent says. "There's less posturing. It's more about socialization in the beginning."

Personality Founder Jean Rosenberg dominates this compact community school with a smile. "She's magnetic," one father says. "She's at the door greeting everyone, remembering everyone's mother-in-law's name."

Feeder to . . . Village Community School (Rosenberg is on the board), Little Red School House, Grace Church, P.S. 41.

Brooklyn Friends School

375 Pearl Street, Brooklyn

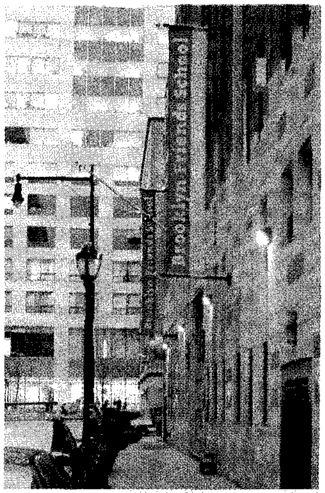
Price Ranges from $6,900 for three half-days (for 2-year-olds) to $17,300 for five extended days (3-year-olds).

Social studies "Brooklyn has gotten as competitive as Manhattan," says one mom of the preschool scene across the river. While St. Ann's has always been difficult to get into, its preschool is for 3-year-olds, and you have to reapply to the kindergarten. Brooklyn Friends, however, takes you at 2 and keeps you till you vote.

Amenities Inside Brooklyn Law School's original Art Deco building, the school boasts two indoor gyms, a rooftop playground, and two dance studios.

The program A Quaker school, Brooklyn Friends takes a classic developmental approach while stressing the importance of community service. The art program is a standout.

Feeder to . . . About three quarters of the students stay on. The others go off to either public school or the top private schools.

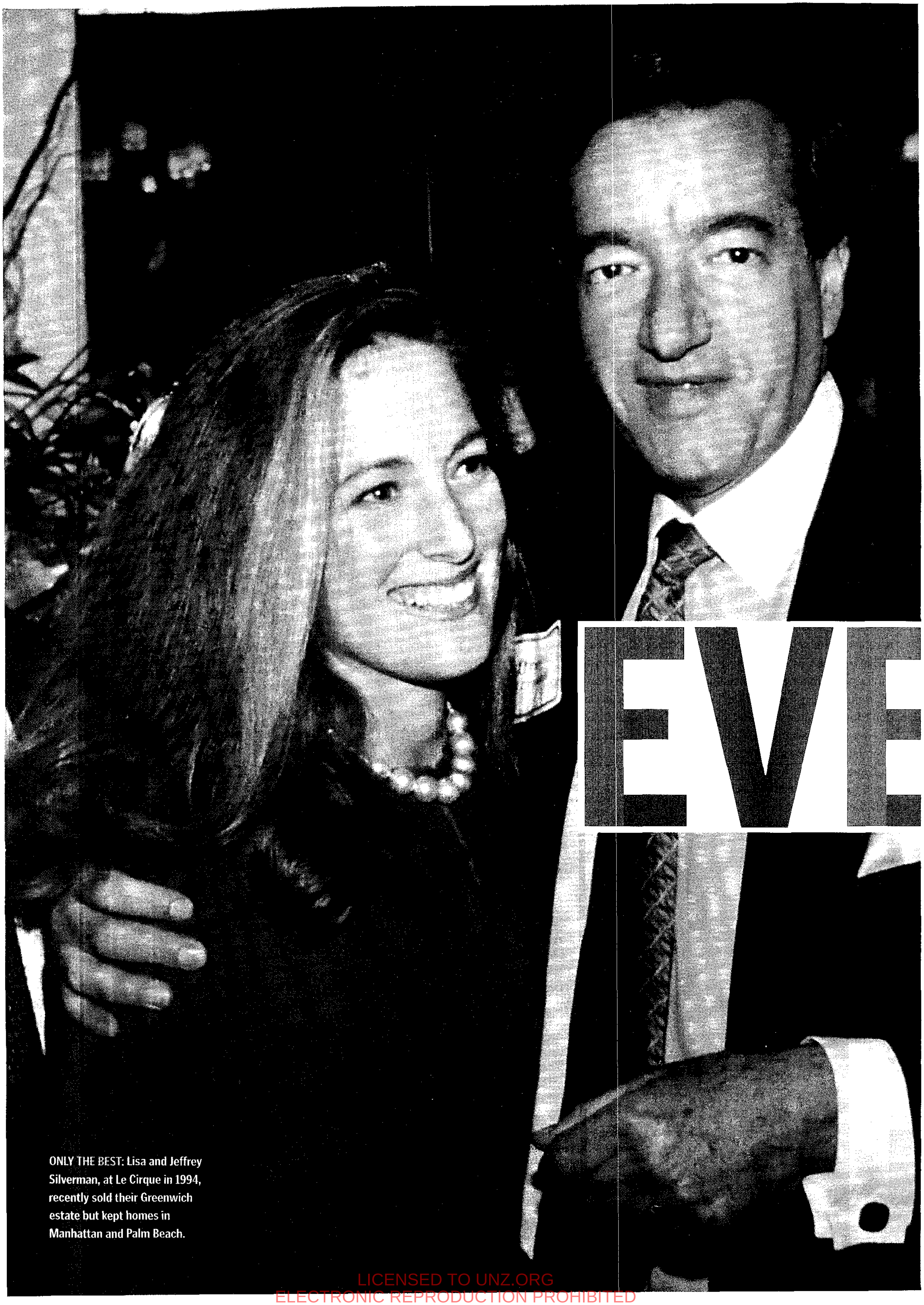


Brooklyn Friends: With gentrification comes a preschool scene.

The vibe "Friends is much more Brooklyn than St. Ann's," one parent says. "It's located downtown, and when you're heading to it from the outside, it is not a nice neighborhood at all. But you walk inside, and it's this great little oasis."

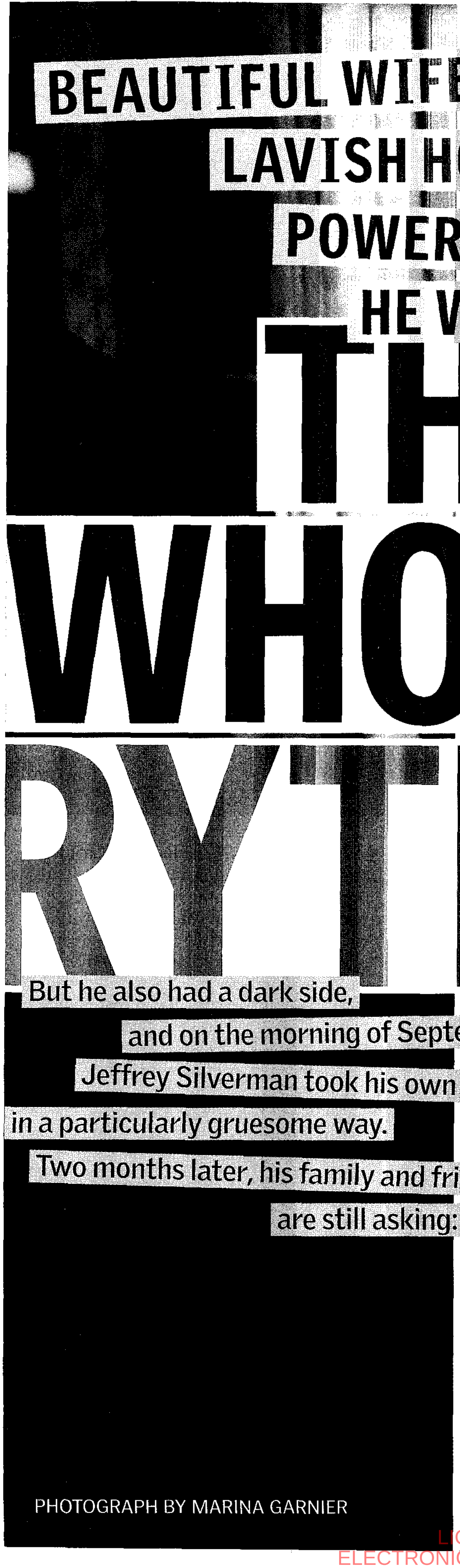
Hot ticket Preschool head Karen Luks insists, "We don't keep track of these statistics, but yes, there are many more applications than spots available." One parent says that when she tried to enroll her son, there were hundreds of applicants but only two spots for 2-year-olds: "The Quaker, noncompetitive, we're-all-friends message of the school was at odds with how competitive it was." ■

Additional reporting by David Amsden, Aric Chen, and Jada Yuan.



EVE

ONLY THE BEST: Lisa and Jeffrey Silverman, at Le Cirque in 1994, recently sold their Greenwich estate but kept homes in Manhattan and Palm Beach.



BEAUTIFUL WIFE AND KIDS LAVISH HOMES POWERFUL FRIENDS HE WAS THE MAN WHO HAD RYTHING

BY BETH LANDMAN KEIL

But he also had a dark side, and on the morning of September 23, Jeffrey Silverman took his own life, in a particularly gruesome way. Two months later, his family and friends are still asking: *Why?*

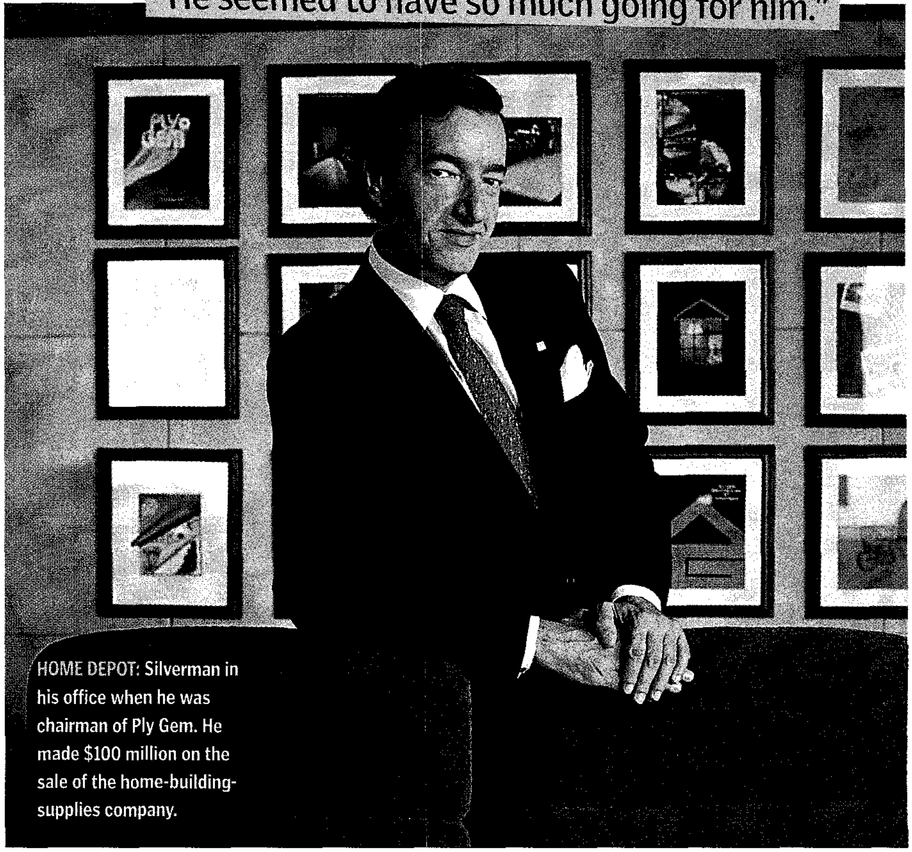
PHOTOGRAPH BY MARINA GARNIER

THE AUGUST BIRTHDAY PARTY FOR 3-YEAR-OLD twins Jack and Lucy Silverman was exactly the kind of event friends had come to expect from financier Jeffrey Silverman and his wife, Lisa, a onetime Olympic equestrienne. Power parents schmoozed as their toddlers frolicked on the vast lawn of the Bridgehampton compound owned by Lisa's parents, Bear Stearns vice-chairman Mickey Tarnopol and his wife, Lynne, who had recently divided off six large parcels of land for their children to build adjoining houses. On this particular day, they'd brought in pony rides and a petting zoo.

The Silvermans' social whirl had been like that all through the summer months: afternoons at the polo matches, a table at the Hampton Classic, dinner with friends. Back in Manhattan after Labor Day, they could generally be found at their regular tables at Sette Mezzo or Mr. Chow or their favorite, La Goulue, where they'd always order two bottles of Corton-Charlemagne, which they drank on the rocks, and though they lived just a block away, they kept a driver outside throughout dinner. On Saturday, September 21, they attended a bat mitzvah for the daughter of financier Peter Rothschild, laughing and mingling with friends and making social dates. "He was so involved in conversations that night," recalls Rothschild, "and I made lunch plans with him for the following week."

Just two days later, however, when Lisa thought Jeffrey was having a regular Monday at work, he left a chilling message on her cell phone: "I love you very much, I love the children very much." But he couldn't go on with his life, he continued, instructing her where to send the police to recover his body: at the end of Steamboat Road on Long Island Sound, which is near the Greenwich estate they'd recently sold. By the time the police arrived, Silverman was dead, and though an investigation is ongoing, there seems to be little question that he'd taken his own life. Almost as shocking as the suicide, however, was the cause of death: a single gunshot wound to the chest, an unusual method of suicide that could result in the victim's bleeding for as long as ten minutes before losing consciousness.

"This is the last person you could see doing this to himself," says Donald Trump. "He seemed to have so much going for him."



HOME DEPOT: Silverman in his office when he was chairman of Ply Gem. He made $100 million on the sale of the home-building-supplies company.

NEARLY A THOUSAND PEOPLE GATHERED for the funeral that Wednesday at Central Synagogue, many of them later visiting Lisa at the Silvermans' magnificent East 64th Street home. Among those shaking their heads in disbelief were former mayor Rudy Giuliani, Mayor Michael Bloomberg, Donald Trump, Ron Perelman, Governor George Pataki, and former governor Hugh Carey. "This is the last person you could see doing this to himself," said Trump. "He had a really good marriage; they used to come to Mar-a-Lago. He seemed to have so much going for him."

At the service, a eulogist told of Jeffrey's walking into one of his favorite restaurants on a torrid summer evening and heading straight over to the coat check to give her his usual lavish tip. "Just because I don't have a coat, why should she suffer?" he asked. His twin brother, Kenneth, recounted a visit to Los Angeles when Jeffrey, driving a Bentley convertible, had trouble following directions. So he hired a taxi driver to find the way, but insisted on driving behind him in his own car. He couldn't bear to arrive in a taxi instead of his Bentley.

Silverman's largesse wasn't limited to wait staff. "He would cross the street to *get* to a homeless person and give him money," said Rose Smith, a friend of more than 25 years, "and he gave a lot of money to charity without ever wanting his name attached. I wish there were a thousand Jeffreys."

The Tarnopols themselves are very social. They throw parties at their Park Avenue apartment and East End home—one recent anniversary bash drew hundreds—and Mickey is a member of the Atlantic Golf Club in Bridgehampton and the Palm Beach Golf Club. At Central, their fund-raising powers are considered "mythic."

But as evidence mounted that Silverman's generosity—coupled with spiraling financial problems in recent years—led to his undoing, acquaintances agonized over why the family's resources hadn't saved him.

"Mickey Tarnopol is a very wealthy man, and Lisa made substantial money in real estate," says Dr. Richard Winter, a close friend of Jeffrey's. "But whether Jeffrey emotionally could tolerate their support was a different matter. Jeffrey hadn't seen the inside of a commercial jet in 25 years. Not even Mickey leads that kind of lifestyle."

Indeed, Jeffrey Silverman lived as if the gods had commanded him to be lavish. At 56, he had a beautiful, loving wife seventeen years his junior who had her own career as a successful real-estate agent, adorable twins he doted on, a second home in Palm Beach and another under construction in Bridgehampton, a chauffeured car. And if, like so many other people in the past couple of years, he had encountered financial problems, well, surely his even wealthier father-in-law would come to his aid, as he had so often before.

According to close friends of the Silvermans', the Tarnopols had helped Jeffrey out several times, to the tune of seven figures. "A lot of fathers-in-law wouldn't have gotten that involved, but the Tarnopols are the closest family I know," says one. "Mickey would ask how he could help, but ultimately, Jeffrey shut down. He just couldn't ask for any more money.

SILVERMAN GREW UP IN A HOME IN which nothing was denied him. His father, Harry, was a corporate raider who lived large in Forest Hills: Even in nursery school, Jeffrey traveled in a limousine. After graduating from Long Island

PHOTOGRAPH BY SHERRIE NICKOL/CRAIN'S NEW YORK BUSINESS.

University, he became at 21 the youngest member of the New York Stock Exchange. He spent five years on Wall Street before becoming general partner at an investment partnership and president of a cable-TV company. In 1981, he joined the board of Ply Gem, which produced home-building products, and by 1997, he had become its primary shareholder, orchestrating its sale to Nortek, Inc. He walked away with almost $100 million.

"When he came to work for us, we paid him $85,000 a year," recalls Albert Hersh, former president of Ply Gem. "He insisted on arriving every day in a limo he had rented from Potamkin. Even *I* wasn't allowed to ride in it. And I remember him pleading with me, 'Please don't tell Ron' "—Perelman—" 'how little I'm being paid.' But the guy used to leave a $20 tip on each drink, at a time when most guys left a dollar or two. They knew him everywhere he went. We had our table at '21' whenever we wanted it. Who wouldn't like a guy like that? He couldn't afford it then, sweetheart—the way he couldn't afford it now."

Silverman's life in Bridgehampton and Palm Beach revolved around the horse set, but while Lisa was a professional rider, and her father had been a competitive polo player, Jeffrey wouldn't even ride for pleasure. At the funeral, another friend recalled that when he had injured his back, he was bemoaning his inability to play golf or tennis, and Jeffrey said, "Come over to my house and I'll show you how to do nothing."

"Their house in Palm Beach was right by the Polo Club, but he had no particular interest in riding, or in any sports," says Neil Hirsch, founder of the Bridgehampton Polo Club and a longtime friend. "He was there to support her hobby. He didn't really have any hobbies of his own. A few years ago, in Palm Beach, I got him to play golf with me every morning. He agreed to go as long as it was really early, before other people came out. I felt that after Ply Gem was sold, he was sort of lost without something to do. But I never realized he had financial problems."

Silverman's big venture after Ply Gem, Brand Partners, wasn't a success, and many of the friends who invested with him ended up feeling the pinch. "We all bought the stock at $7; I think it's 3 cents now. To him, it's an embarrassment," says Winter. As his own stake in the company plummeted from about $6 million to $260,000, the shareholders in Ply Gem filed a class-action suit against him, alleging that Silverman used his influence over the board to divert money from shareholders into his own pocket during the sale of the company. According to sources close to the situation, the taxes on both his compensation from Nortek and an eight-figure forgiven loan that was part of the sale totaled close to $31 million. Though Silverman had begun paying the IRS, he was unable to keep up payments, and as the interest accrued, he slid further and further into debt.

IN EARLY NOVEMBER, BRAND PARTNERS announced that it had an unanticipated reduction in its capital and resources in 2002, because Silverman had paid himself about $265,000 in unauthorized compensation, and more than $130,000 in unauthorized reimbursements and payments for personal expenses. The company is now trying to determine whether there is any recourse against the estate.

"This is the kind of thing that corporate guys have done for years but that winds up on the front pages of the papers now," says one associate.

FAMILY: Left, Lisa Silverman's father, Mickey Tarnopol, in 1996, was extraordinarily generous as Silverman sank deeper into debt. Right, Jeffrey's second wife, Joy, in 1991, before her affair with a judge broke up their marriage.

"People are talking as if it's inconceivable. But Jeffrey thought of himself as a big shot. He couldn't stand to think of himself as *not* a big shot."

"I was enormously fond of Jeffrey," says Winter. "This situation was overwhelming and potentially humiliating. I'm sure he thought, *I'll never come out of this.*"

"The odd part is that he was always saying this was the happiest time of his life," says a woman who worked for him for more than fifteen years. "He regretted that he didn't have time to spend with the children from his previous marriage, who he felt needed help, and he said he wanted to do it right this time, to really spend time with the little ones. That is the irony."

Silverman's two previous marriages were not as harmonious as the one with Lisa. There was a first union with Pam Deutsch, which produced two children, Amanda and Jason. They divorced, and in 1976 he married a beautiful real-estate heiress, Joy Wolosoff. Joy helped finance his investment in Ply Gem, and he promised to adopt Evan, her son from a previous marriage (which he did years later, when Evan turned 18). Together, they adopted a baby girl, Jessica. But friends say the nineteen-year relationship also brought out his dark side. He tormented her with other women, and there were eruptions of violence.

"My parents fought like any other married couple, but my dad had a violent temper," Evan recalls. "I witnessed him being physically abusive to her, and on one occasion I had to pull him off her."

Joy began an affair with New York Court of Appeals chief justice Sol Wachtler, who administered the $3 million trust left to her by her stepfather, and told friends she turned to him because she was afraid of Silverman's control over her money.

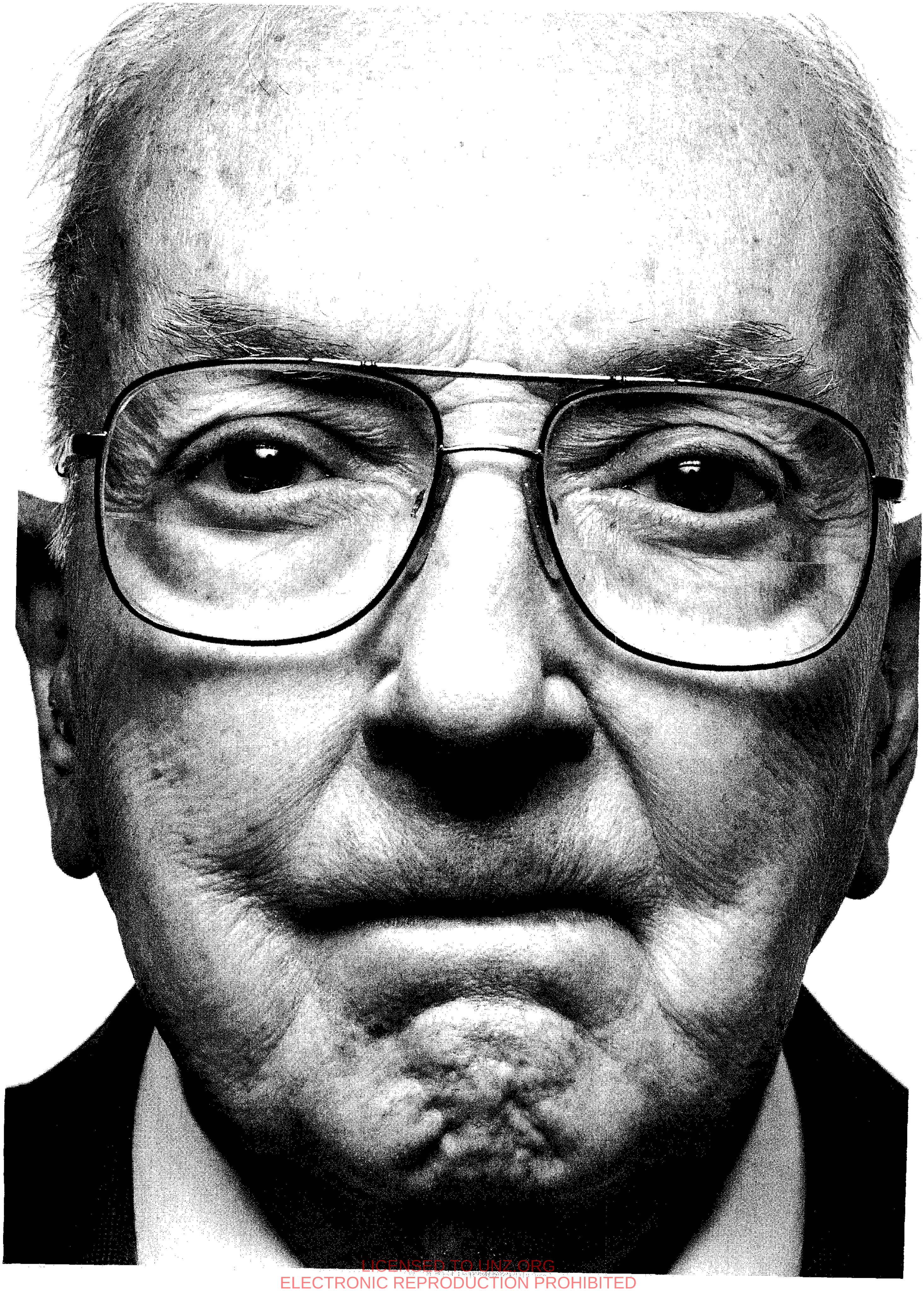
"Jeffrey's friends are all asking what could have driven him to this now if he didn't kill himself when she got through with him," Hersh says bitterly.

After his marriage to Lisa Tarnopol, Silverman's relationship with the children from his previous marriages disintegrated, Evan says. Members of Joy's family say the split was over the children's refusal to cooperate with him in the divorce proceedings. Silverman's friends say she enforced a code of silence; he was so hurt by the alienation that he left a final note asking that none of them attend his funeral. Joy complied, but Jessica and Evan showed up.

"I've heard about that note, but I don't know anyone who has actually seen it," says Evan. "My mother stayed in the marriage because of my sister and me far longer than she should have. She paid a high price for it, but in no way, shape, or form did she discourage us from talking to him. She encouraged us to have a relationship with him.

(continued on page 110)

PHOTOGRAPHS BY MARINA GARNIER (2).



OLDEST LIVING Confederate Senator TELLS ALL

As he prepares to leave office, Jesse Helms looks back on a career of opposing civil rights, women's rights, gay rights—virtually everything most New Yorkers believe in. So is he a monster? That depends on your definition of the word *monster.* BY JENNIFER SENIOR

IT'S WASHINGTON IN LATE September, and most senators are up to their hair plugs in Iraq. Under different circumstances, a debate about America's sovereignty would have sent Jesse Helms cartwheeling to the center of the Senate floor, but with a weak heart, numb feet, and an unreliable sense of balance, the North Carolina senator no longer has the strength. Instead, he sits in a room off the main chamber, nestled in his motorized scooter, and entertains 55 middle-schoolers from Raleigh.

"I understand you got a mean lady for a principal," he says. The kids smile, because the lady in question is Helms's daughter. "You tell me about her. I'll spank her." He looks around the room. "Where is Jane?"

An apple-cheeked woman with gray hair raises her hand. Helms points.

"I changed her diapers."

The kids think that's pretty funny.

"Anyone have any questions for my daddy?" she asks.

They do, but Helms, 81, has a hard time hearing them; a blonde aide in a bright-pink sweater has to repeat each one loudly into the senator's left ear. A Capitol Hill photographer comes along, and Helms insists, as he generally does, on getting out of his scooter for the shot. One of his aides gingerly reaches under his arms and hoists him up. Another picks away bits of lint from his collar.

Slowly, on pelican's feet, Helms makes his way over to the huddle of seventh- and eighth-graders, leaning uncertainly on his four-legged cane. It is only when he reaches the group, unsteady but triumphant, that he finally shows a hint of the man who led the crusade against Robert Mapplethorpe, thumbed his nose at Gerald Ford, proposed at least ten constitutional amendments to ban abortion, denounced Martin Luther King Jr.'s "action-oriented Marxism," called a Clinton appointee a "militant-activist-mean lesbian," and held up eighteen ambassadorial nominations and two treaties in order to force a reorganization of the State Department.

"I want everyone," he instructs the kids, "to grin like a jackass chewin' briars."

Helms's daughter moves to his side. He tries to put his arm around her. And for one terrifying moment, he teeters vi-

PHOTOGRAPHED BY PLATON

olently backward. "Whoa," the senator cries. His daughter reaches out to steady him.

PERHAPS NO ONE IN AMERICAN PUBLIC LIFE has made the liberal liver work harder than Jesse Helms. The mere mention of his name provokes hostility, fund-raising, bravura acts of guerrilla protest. In 1991, AIDS activists scaled the roof of his home in Arlington, Virginia, and inflated a fifteen-foot replica of a condom. (HELMS IS DEADLIER THAN A VIRUS, it read.) The Internet has a site where you can make him explode. During his first term, the Raleigh *News & Observer* gave him a nickname, and it stuck for the rest of his career: Senator No.

Apart from Ted Kennedy, Jesse Helms may be the one out-of-state senator that New Yorkers can readily identify, because he is the champion of values so many of us loathe: pro-life, anti-gay, U.S. first, U.N. last. Alan Simpson, the retired Wyoming Republican with a coyote's tongue and sailor's flair for metaphor, thinks we're destined not to understand him. "It's the natural elitism of geography," he muses. "New Yorkers are a great and wonderful people, but if you stop and ask 'em if they've ever been to North Carolina, they'll stop and blink at you like a frog in a hailstorm."

With Helms retiring in January, the great temptation is to deem his departure the end of an era. And in some respects, it is: When Helms first entered politics as a staffer to a North Carolina senator 50 years ago, the South was still fighting tooth-and-nail to preserve segregation, the Red Menace was alive and well, and *Roe* v. *Wade* sounded, as the old quip goes, like two options for crossing a stream.

GENERATION GAP: HELMS (WITH WIFE DOT) HOLDS UP A T-SHIRT WITH HIS NEW NICKNAME AFTER HIS 1978 WIN.

ROCK AND AGES: WITH STRANGE BEDFELLOW BONO (THEIR CAUSE IS THIRD WORLD-DEBT RELIEF) AND ORRIN HATCH.

The truth, however, is that Helms is more responsible for defining our current political era than prolonging a bygone one, and he leaves a Senate fashioned largely, if not entirely, in his own image. To understand his legacy is to understand how Congress has evolved in recent years—in ways that increasingly tilt away from New York's interests.

When Helms was first elected to Congress in 1972, there were 42 Republicans in the Senate, many of them quite liberal, and only 6 were from the South. Today, Helms exits as one of at least 51 Republicans, almost all of whom are deeply conservative, and 13 of whom, including the party leader, come from the South—17 if you include Texas and Oklahoma.

When Helms entered the Senate, he railed against mothers on welfare, railed against big government, railed against the disappearance of God from public discourse. Today, religion and morality are regular staples of Washington discussion, the welfare state is fading, and when it comes to the size of government, most politicians agree that less is more.

"Jesse Helms was conservative before conservative was cool," declared Phil Gramm, another retiring Republican lion, at the Senate's two-and-a-half-hour, two-hankie lollapalooza of Helms tributes on October 2. "Before Jesse Helms came to the Senate, there was a guilt about America, this doubt about our purpose and our policy. Jesse Helms, as a young member of the Foreign Relations Committee, started the process of changing that debate."

As the Greatest Generation starts to fade from the Senate and finds itself replaced, as Dave Barry likes to say, by the Largest, boomer Republicans are getting misty about Jesse Helms. ("The Rambo of the Geritol generation" is how Bob Dole once fondly described him, before he himself became the Rambo of the Viagra generation.) Younger Republicans may not always have agreed with him—he was, after all, one of only six senators to vote against the Clean Water Act, one of five to oppose the reauthorization of the Civil Rights Act, and one of two to reject the arms-control agreement with the Soviets in 1987—but it was precisely this fearless, uncompromising radicalism that made their lives possible.

"He really set out markers in terms of how far conservatives could go and how aggressive they could be," explains Republican Judd Gregg, the senior senator from New Hampshire, who was 25 when Helms first got elected. "We're perceived as less hard-edged because of him," adds Pennsylvania's Rick Santorum, who was 14.

"Jesse was an inspiration," says Trent Lott, the impressively high-haired Republican Senate leader. "When I was still in the House as a junior officer, I watched him from afar."

Lott is leaving the Senate floor as he says this, having just kicked off the marathon of Helms encomiums. His voice catches. "Sorry," he says. "I'm a little teary. This is very nostalgic. A lot of the fights Jesse fought in the seventies, eighties, and nineties, we won. He pulled us all this way."

UNLIKE THE FRONT OFFICES OF most senators, Jesse Helms's reception room in 413 Dirksen is not a garish shrine of self-congratulation or a shadowbox of state-related kitsch. The only interesting celebrity photo on the wall is from an admirer of a certain age: HOW CAN YOU LEAVE US TO THESE LIBERALS? WELL BLESSINGS ANYWAY!!! JANE RUSSELL.

In North Carolina, the constituent service provided by the Helms operation is legendary. It is run with seamless efficiency by bob-cut blondes and Brooks Brothers men whose smiling, lacquered professionalism makes New Yorkers acutely aware of their unruliness—we're all loud voices and dark

PHOTOGRAPHS: TOP, AP WIDEWORLD PHOTOS; BOTTOM, STEPHEN JAFFE/AFP PHOTO/NEWSCOM.

clothes. Helms's aides respond quickly to letters, take handwritten messages (the senator refuses to install voice mail), and, most inconveniently, barricade their boss against journalists; it's something they've learned from years of unbecoming press.

But as Helms's days in the Senate dwindle to double digits, a more expansive mood seems to have filled the room. After a few minutes, his chief of staff appears, and he guides me to an antechamber outside the senator's private office. Helms is busy receiving an award from the North Carolina Farm Bureau. When that's over, he beckons us inside, offers me a seat, and quickly establishes that he is not exactly a stranger to New York. He and his wife came to New York on their honeymoon.

"This was World War II," he says, in his lilting, trademark slur. (When he speaks, he *shpeaks,* as if he had a wad of tobacco in his mouth.) "And I was a serviceman, see. They wouldn't let me pay for my meals or anything else. Dot and I went to see the kids kick up their heels at—what's that place called?"

Radio City?

"Yes! And . . . and, um, then, Frank Sinatra, when he was juuuuust comin' along. I forgot who he was singing with. A Roxy gal." He sighs. "We saw so many things. But New York ain't that way anymore. I like the old New York better."

Helms began his political career in 1951, working as chief of staff for Willis Smith, a North Carolina Democrat who got elected on a baldly segregationist platform. (A typical campaign ad: WHITE PEOPLE, WAKE UP BEFORE IT IS TOO LATE.) After a brief stint in Washington, he returned to North Carolina, worked his way up the ladder of the state banker's association, and eventually wrote a column for its in-house newsletter. His piquant commentary landed him a job as a conservative on-air editorialist for WRAL in Raleigh, and that, in turn, transformed him into a local celebrity, positioning him well for his Senate bid in 1972.

When he won, Helms discovered that most of his fellow southern senators were still Democrats. "The Republicans in those days, they were nice gentleman," he says, "but they were sort of, sort of . . . stodgy. I mean, we were coming along. We were trying to spread our wings and learn how to fly!"

In those days, the Republicans also considered themselves a hopeless, permanent minority. In order to get legislation through, they had to master the arcane rules of the Senate, and Helms took on this formidable task with gusto. It drove his opponents, and even his allies, nuts.

He forced votes on bills that members didn't want to weigh in on, and stood in the way of bills they did. He put secret holds on ambassadorial nominations, amended other people's amendments, filibustered with abandon. In December 1982, when every member of the Senate had a ticket in his pocket to fly home for Christmas, Helms kept the Senate in session for an extra week because he opposed Reagan's nickel-per-gallon gas tax. (Simpson later declared he'd "seldom seen a more obdurate and obnoxious performance.")

Perhaps because he blocked as many bills as he authored, Helms refuses today to say what legislation he's most proud of, though he certainly has a few plump contributions to choose from—including the Helms-Burton law, which penalizes foreign companies that do business with Cuba, and his forced reorganization of the U.N., which many Republicans say vastly increased their respect for the institution. "But I'm not a boastful man," he says. "And a lot of battles, I've lost."

"I'M A LITTLE TEARY," SAYS TRENT LOTT. "A LOT OF THE FIGHTS JESSE FOUGHT IN THE SEVENTIES, EIGHTIES, AND NINETIES, WE WON."

Then he looks me right in the eye. "I shall go to my grave a strong pro-lifer. I'm married to one of the finest ladies I ever knew, and we have two daughters and all that, but when it comes to the taking of the life of a child, I don't think anybody has that right."

Regardless of where one stands in the cultural wars, though, Helms didn't win them. I point out that *Roe* v. *Wade* has withstood major challenges in the past 30 years, the National Endowment for the Arts perseveres, *Will & Grace* is in its fifth season . . .

"Well, I never view it as a win-lose proposition," he says. "I never consider that I lost a battle if I did the best I could."

And that's just it: Helms's objective was seldom to win; it was to force the Senate to go on record on polarizing, hot-button issues he'd shrewdly isolated as important to his conservative base—like banning government funding of pedophilic art, for example. (Sure, it's unconstitutional, but who wants to vote in favor of such a thing?) As a former media man, he understood that controversy was the surest way to stimulate the interest of the press, and as a southern traditionalist, he knew that the best way to excite his supporters was to exploit the giant backlash generated by the sexual revolution, affirmative action, and gay rights.

He leans in confidentially: "If you promise not to regard me as holier-than-thou, I'm gonna tell you a secret."

I nod.

"I've got a little office that's down on the first floor of the Capitol"—a private, stately little space, one of the real old-fashioned Senate perks extended to the body's senior members—"and I've gone down there many a time and said, 'Lord, I don't know how to handle this. Please, if you will, help me.' And every time, His hand would go on my shoulder and say, 'Get out there and try again.' And I . . . I still lost, but my faith in the Lord has grown immeasurably since I've been here. Because I know who's in charge. He is." Helms rolls his watery eyes toward Heaven and points up.

FAITH IS CENTRAL TO UNDERSTANDING Jesse Helms. He is a devout Baptist from a state of devout Baptists, and while the things he does in the Lord's name may give a lot of us the chills, it's this sense of devotion that informs much of his rhetoric and deeds. It explains why he's an ardent pro-lifer; it explains why he's a mean-activist-militant heterosexual. (At a campaign rally in 1990, he lamented: "Think about it. Homosexuals and lesbians, disgusting people marching in our streets, demanding all sorts of things, including the right to marry each other. How do you like them apples?") It probably also explains why, many Christmases ago, Helms adopted a child with cerebral palsy after reading a newspaper story about unadoptable children, and why, years later, he served as director of United Cerebral Palsy North Carolina.

Helms also has one of the few real marriages in the Senate. Everyone in that floor Jessepalooza mentioned Dot Helms. Sixty years later, and even in a scooter, he still opens doors for her.

It's a sense of Christian duty, too, that friends say accounts for Helms's recent embrace of two unlikely causes: AIDS funding in Africa and Third World–debt relief. In what has now become a shiny pearl of Senate folklore, the senator openly wept two years ago when Bono, the lead singer of U2, used the biblical principle of Jubilee to persuade the Committee on Foreign Relations to forgive the world's poorest nations their loans. And this past February, at an AIDS conference thrown by an international Christian relief organization, Helms stunned everyone by confessing how “ashamed” he was not to have done more to fight the world’s AIDS pandemic, especially in Africa. His Senate swan song became a $500 million appropriations bill to USAID for HIV-positive pregnant women.

“I have come to a conclusion that the positions Jesse Helms took really weren’t political positions,” says Warren Rudman, the retired New Hampshire Republican and one of the Senate’s last great moderates. “They were things he truly believed in.”

It also often surprises people that in person, Helms is almost the exact opposite of the dragon the media and his foes make him out to be. He joshes with Senate pages, herds tourists into SENATORS ONLY elevators to spare them long waits, and greets most of the Capitol Hill employees by name. (Unlike, say, Barbara Mikulski, the liberal Maryland senator, who might routinely vote in their interests but whose stare could freeze a bottle of vodka.) In *The Washingtonian*’s biennial, bipartisan survey of top Capitol Hill staff, Helms was voted the nicest member of Congress—this is out of 535 people, mind you—in both 2000 and 2002.

How do you like *them* apples?

“It’s the reverse of the proverb: He’s the velvet hand in the iron glove,” says Danielle Pletka, who worked for the Foreign Relations Committee for ten years. “Often to the immense frustration of his staff. Because you’d want him to be the man people think he is: a superhawk, a tough guy. Instead, he’s genuinely, relentlessly nice.”

“He has been extremely cordial and kind to me personally,” admits Hillary Clinton, who once accused Helms on national television of being the steward of a vast right-wing conspiracy. “He was the first of my colleagues to stop me and ask me how my mother was doing after she had surgery for colon cancer.” She abruptly stops walking—a risk if you’re Hillary, because the press and tourists will crowd. “I mean, we still disagree on practically evvverything,” she says. “But . . . uh . . . well. I think both of us have been surprised at how cordial a relationship we’ve developed.”

“You could approach him about any issue,” adds Russ Feingold, the liberal senator from Wisconsin. “You’d be foolish to approach him about some, but I was surprised to discover that he’s rather easy to work with.” He, too, pauses. “As long as you’re not rude to him.”

‘ARRRRGHHHH! THAT IS THE MOST ridiculous, hackneyed point,” says Barney Frank, one of three openly gay members in the House, as he sits in the gilded Speaker’s Lobby and munches irritably on a cigar. “People were nice to their slaves!”

In the same biennial *Washingtonian* survey that rated Helms the nicest member of Congress, Frank was deemed Brainiest *and* Funniest for the past ten years.

“People also used to say, ‘Oh, I met Khrushchev, and he was nice!’ ” Frank continues. “There’s *no* correlation *whatsoever* between someone’s public policy stance and their personality. *None.* Few people get elected to office unless they’re prepared to be nice to other people. Grumpy people rarely win elections . . . ”

I stare at him. Frank is one of my favorite members of Congress, but he is exceptionally grumpy. His staff has learned to ignore it, but he can still make the occasional rookie reporter cry.

“*Okay*, I’m an exception,” says Frank. “*Thank you* for pointing that out. It *saves* me a lot of time.” He stabs out his cigar. “But the fact is, people rarely get far in public life without having the ability to make other people like them. There’s nothing inconsistent with being charming *and* a racist bigot. Particularly in the South.”

“THERE’S NOTHING INCONSISTENT AT ALL WITH BEING CHARMING AND A RACIST BIGOT, PARTICULARLY IN THE SOUTH,” SAYS BARNEY FRANK.

◆

“Helms’s contradictions are not hard at all to reconcile,” agrees Mel Watt, a black Democratic congressman from Charlotte, North Carolina. “People who are patronizing and unsympathetic in their public postures but friendly on a personal level—historically, that’s almost the stereotype of the older southern gentleman.”

Before running for Congress, Watt managed the first Senate campaign of Harvey Gantt, who challenged Helms both in 1990 and 1996. During the race, Helms aired one of the most shameless television ads he’d ever run: a pair of white hands crumpling an employment-rejection notice while a narrator intoned, “You needed that job, and you were the best-qualified, but they gave it to a minority.”

Harvey Gantt, by the way, is black.

“He chose to resurrect a bill that even Strom Thurmond had abandoned!” says Illinois Democrat Carol Moseley-Braun, who was the first African-American woman elected to the Senate. She’s referring to the failed measure Helms sponsored in 1993 to renew a design patent for the United Daughters of the Confederacy that just happened to use the Confederate flag as its emblem. “What I’ve seen,” the former senator grimly declares, “is someone who has no understanding or appreciation for the humanity of people who disagree with him.”

In Helms’s office, I ask whether he’d revise any of the civil-rights positions he had as an editorialist, when he excoriated black activists for being uppity and defended luncheonette owners who refused to serve.

“I still think forced integration was a mistake,” he says. “As a government action, I think it was detrimental to whites *and* blacks. And left alone, it’d have come along—if you look at the football teams in North Carolina, I tell you, there’s scarcely any room for a white boy on ’em!”

He’s utterly silent for a moment.

“I came along at a different time, an earlier time, far earlier than you,” he finally says. “And I remember very distinctly one of my little friends, when I was 4 or 5, was a little colored boy. And he got mad at me—I think we were playing jack rocks—and he called me a white cracker.”

He pauses, looks at me intently. “And I called him a you-know-what,” he continues. “And it just happened that my father was passin’ by, and he heard me do that. He came and took me by the hand and said, ‘I’m not gonna paddle you, but don’t ever let me hear you use that word again.’ And I never used that word again.

“I wish somebody would go among the, uh, colored people, as we called ’em, who work in the Senate, and ask what they think of Dot Helms,” he concludes. “And what they think of me. Many people here who work in the Senate, they are my buddies. I do the high-five with ’em. No kiddin’. They stick out those hands and . . . ” He swats the air, demonstrating.

THE FOLLOWING AFTERNOON, THE SENator invites me into his personal office for a brief second interview. I’m delighted, because I still have other questions to ask: about George W., about W.’s father, about the U.N. and Madeleine Albright and the Foreign Relations Committee and Saddam and Osama. Yet I find myself distracted by a large photograph on the wall above his couch. I try not to look at it. And yet . . .

“Look at you! The lady’s lookin’ at me and Bono!”

It’s the strangest shot: Bono, making a V-sign in his wraparound shades, and the

PaceSaver Excel

LONG RIDE: IN HELMS'S 30 YEARS IN OFFICE, HE HAS, IN MANY WAYS, MADE THE SENATE OVER IN HIS OWN IMAGE.

senator, grinning like a jackal in his suit.

"I'd never heard of Bono," he says. "So I said, 'Well, why is he comin' here?' It turns out that he is a deeply religious fellow. A family man. And a very charming individual."

He looks back at the photograph, then at me. "Now, I don't understand his music. All I know is *loud.* But he invited Dot and me to one of his concerts, and to use his—what do you call it?"

"Skybox," says Jimmy Broughton, his chief of staff.

"Yes! Skybox. They had 27,000 people, I think. Sold out." He starts drawing an invisible diagram in the air. "The suite had a glass window on this side. And it had refreshments and so forth. Thick glass so the noise wouldn't bother you. And then, if you wanted, you could go outside.

"So my grandchildren and I and Dot, we sat outside, and it was . . . earsplitting! And there was my friend Bono down there, dancin' around a heart-shaped thing, yellin' and carryin' on! He'd wave his hand, and a whole sea of people would do the same thing, just like seaweed blowin' in the wind!"

He smiles that big Ichabod Crane grin of his. "They were havin' a screamin' willy!"

LAZY TAXONOMISTS USUALLY LUMP STROM Thurmond and Jesse Helms into the same generation of carbon-dated electoral relics, but almost nineteen years separates the two Carolinians, and time has been much kinder to Strom than to Jesse. As recently as the mid-nineties, when Strom was almost in *his* mid-nineties, he was still walking around the Senate unaided, adhering to a rigorous regime of sit-ups and prunes and swimming furious laps at the gym. ("He takes up a lot of lane," his trainer once observed.) It is only today, just a few days shy of his 100th birthday, that Strom, wide-eyed and open-mouthed, is finally somewhere else, lost in a mist of recidivist contentment, smiling gauzily every now and then at pretty ladies and the people he knows.

Helms, on the other hand, has been in fragile health for some time, and the press has been whispering for years about his imminent demise. Between 1991 and 1998, he was treated for prostate cancer and had two kneecaps replaced, plus a heart valve. Back in December 2000, the senator's spokesman on the Foreign Relations Committee got so fed up with press inquiries that he sent out a blast-fax: *To our friends in the media—Senator Helms is not sick. He is not in the hospital. He is not on life support. He does not have terminal prostate cancer. He does not have pancreatic cancer. He is absolutely fine and will (God willing) be around to torment you for a long time to come. Relax and accept it.*

But apparently, Helms wasn't absolutely fine. Eight months later, he announced his retirement, citing his health. Seven months ago, he had another heart valve replaced, and he continues to suffer from a peripheral neuropathy that wreaks havoc with his strength, balance, and nerve endings.

Moseley-Braun sees a connection between Helms's recent interest in AIDS and his aging. "I think that whenever someone is facing their maker," she says, "they try to straighten up and fly right."

What's strange, though, is that Helms's dearest friends say the exact same thing.

"I think what you've seen is a stripping-away or a peeling-away of the shell, and it's really shining the light on the true Jesse Helms," says Senator Bill Frist, a Tennessee Republican who happens to have been a heart surgeon in his previous life. "Amidst this fading energy, I've seen this AIDS issue take off to the sky."

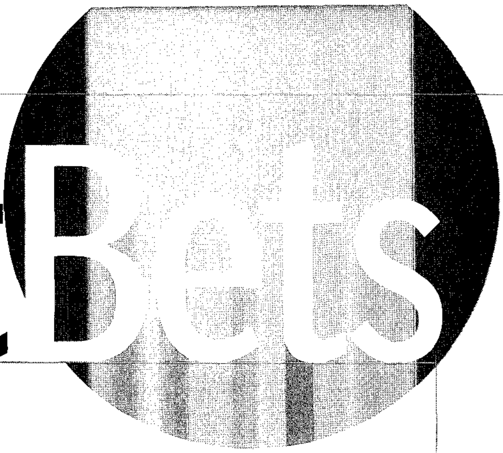
During Senate breaks, Frist frequently does medical mission work in Africa. Three years ago, he asked permission to do a global-health bill out of the Foreign Relations Committee, of which Helms was the chairman, telling the senator that AIDS was destroying sub-Saharan Africa.

"And Jesse said, 'You gotta be kidding me,' " recalls Frist. " 'There are 10 million orphans from parents who've died of AIDS in Africa?' And I said, 'Yes. It's the same little virus that, over the years, you haven't been too sympathetic to.' So we wrote a global-health bill. And it passed."

Franklin Graham, Billy's son and the chairman of Samaritan's Purse, an international Christian relief organization based in North Carolina, was also instrumental in *(continued on page 113)*

PHOTOGRAPH BY PLATON.

Best Bets



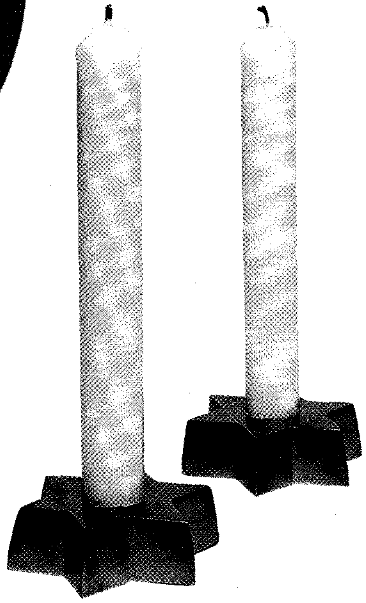
RIMA SUQI

Hanukkah *agita*? Relax—from menorahs to making your own "Jewshi," we've got you covered.

Sweet Thoughts

Too busy to bake? Pick up Dean & DeLuca's yummy rugalach, with raisins, nuts, and cinnamon. They're kosher, come in a 1½-pound airtight tin, and taste like your grandma made them ($35).

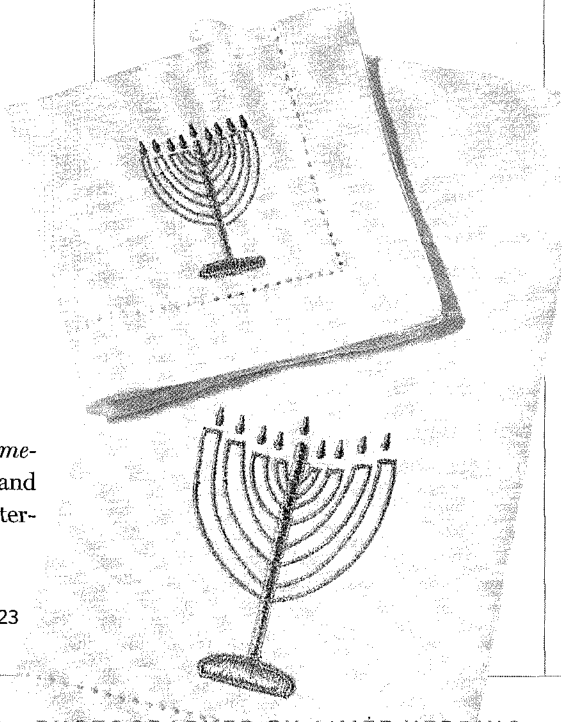
■ **DEAN & DELUCA**
560 Broadway, at Prince Street/212-226-6800
www.deandeluca.com



Star Light, Star Bright

Small candleholders, in the shape of the Star of David, are perfect as hostess gifts or to jazz up your own holiday table. In a brushed-pewter finish ($6).

■ **CRATE & BARREL**
650 Madison Avenue, at 59th Street
212-308-0011
www.crateandbarrel.com

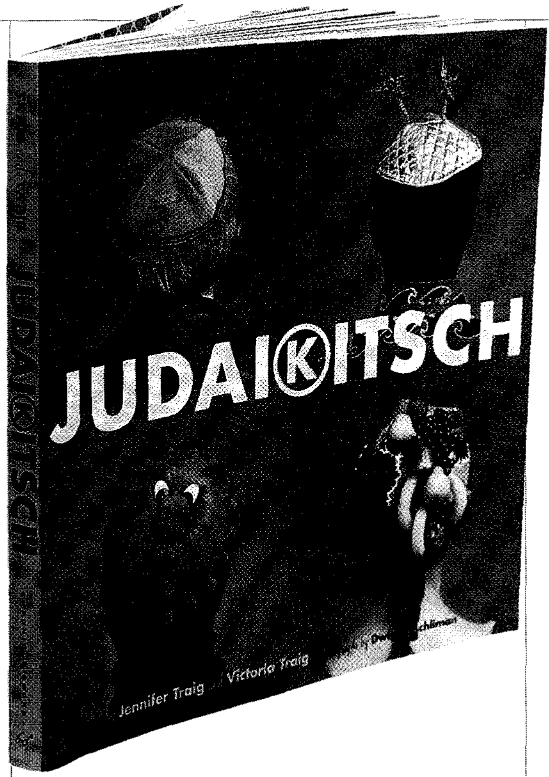


A Stitch in Time

Not into holiday decorating but feel the need to do *something*? These pretty guest towels (set of two for $16) and napkins (set of four for $18) are a chic, minimalist alternative to mountains of blue and silver.

■ **PILGRIM**
202 Bedford Avenue, Williamsburg, Brooklyn/718-599-0023

PHOTOGRAPHED BY AIMÉE HERRING



Holy Mackerel!

They call it a "guide to a funky, festive Jewish lifestyle," but *Judaikitsch: Tchotchkes, Schmattes, and Nosherei* (Chronicle Books; $14.95) by Jennifer and Victoria Traig is much more than that. The 124 hilarious pages are packed with amusing tips for making everything from "Jewshi" (sushi-style gefilte fish) to a "Celebrity Star of David Quilt" and "Bar Mitzvah Bokher Bookends."

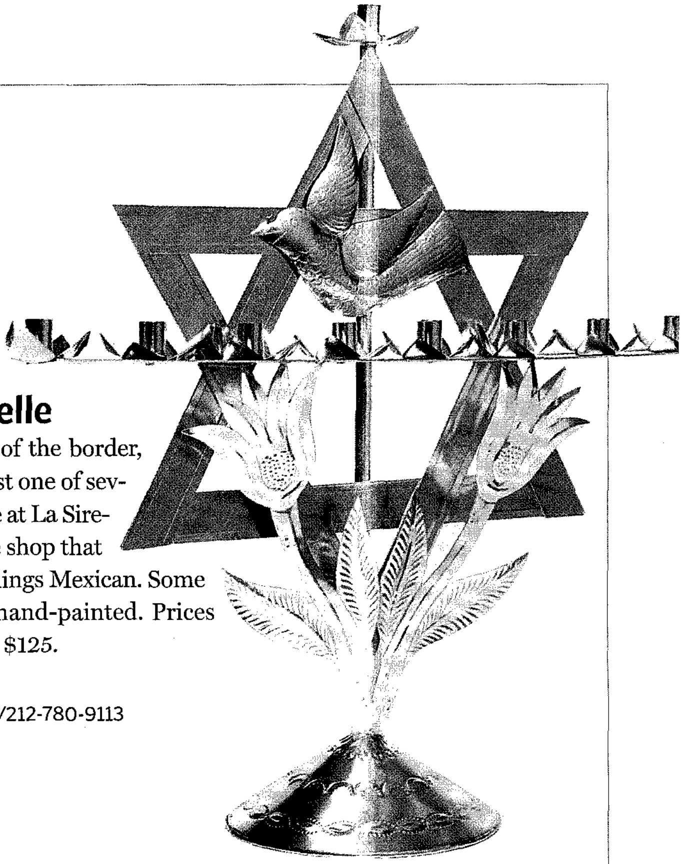
■ **ROGER & DAVE**
123 Seventh Avenue, near 18th Street
212-989-1184

■ **LINCOLN STATIONERS**
1889 Broadway, at 63rd Street
212-459-3500

■ **CHRONICLEBOOKS.COM**

NEW YORK SHOPS

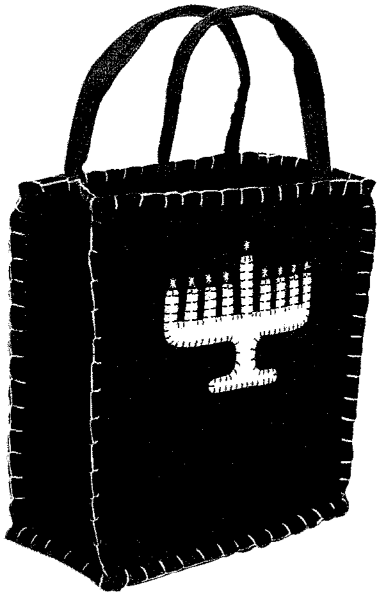
Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).



Southern Belle

Handmade south of the border, this menorah is just one of several styles available at La Sirena, an East Village shop that specializes in all things Mexican. Some are plain, others hand-painted. Prices range from $35 to $125.

■ **LA SIRENA**
27 East 3rd Street/212-780-9113



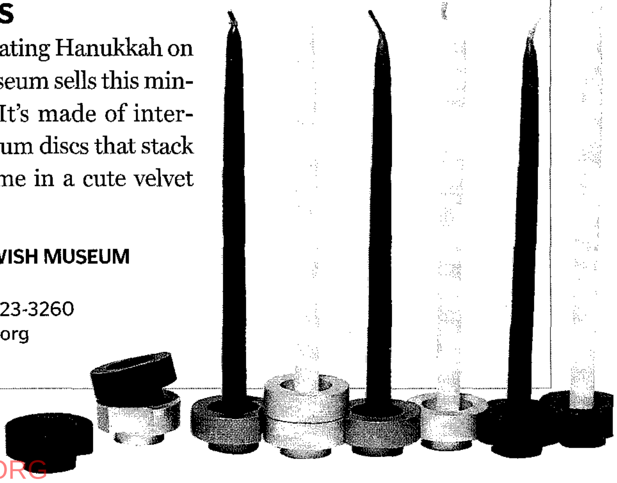
Gelt Trip

Carry gelt to holiday parties in this handmade goody bag. It looks tiny (only about four inches square), but will hold plenty of stuff ($8).

■ **GRACIOUS HOME**
1992 Broadway, at 67th Street
212-231-7800
1217 Third Avenue, at 70th Street
212-988-8990

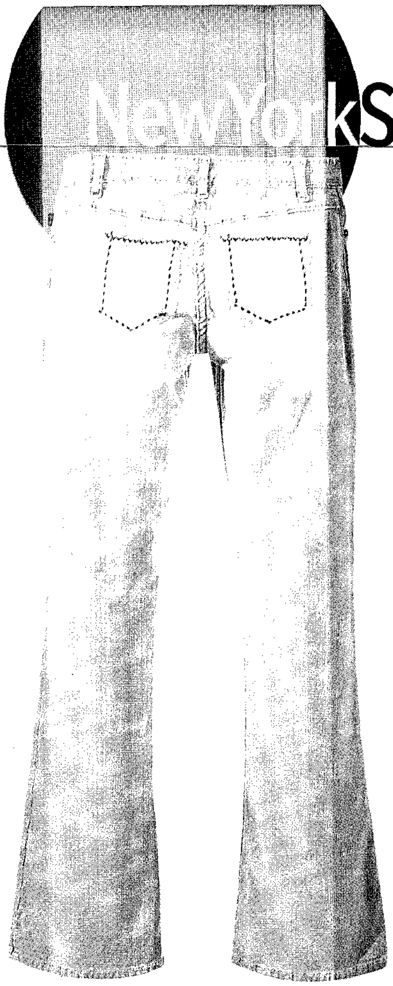
Traveling Lights

For frequent fliers celebrating Hanukkah on the road, the Jewish Museum sells this minimalist-chic menorah. It's made of interlocking brushed-aluminum discs that stack in one neat roll and come in a cute velvet pouch ($85).

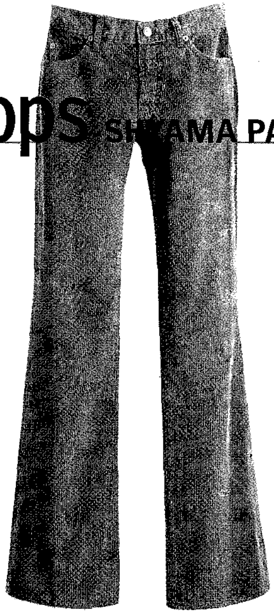


■ **CELEBRATIONS, THE JEWISH MUSEUM DESIGN SHOP**
1 East 92nd Street/212-423-3260
www.thejewishmuseum.org

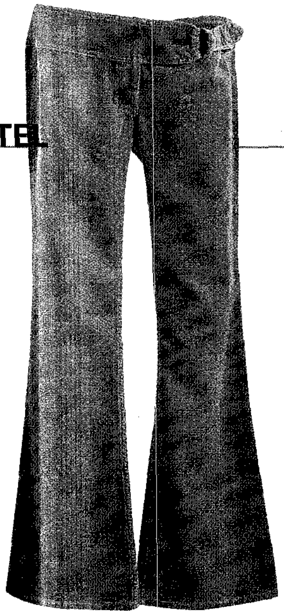
SHAMA PATEL



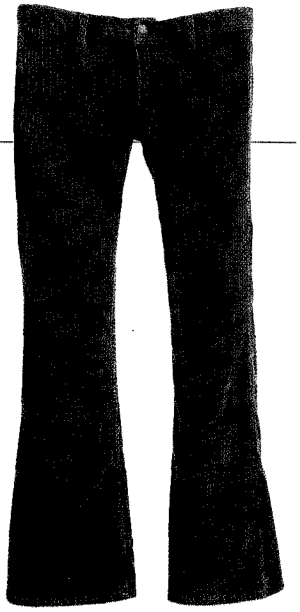
Fade away: Bisou (also at right) has the best backside around.



7 for All Mankind
$114 at Big Drop stores.



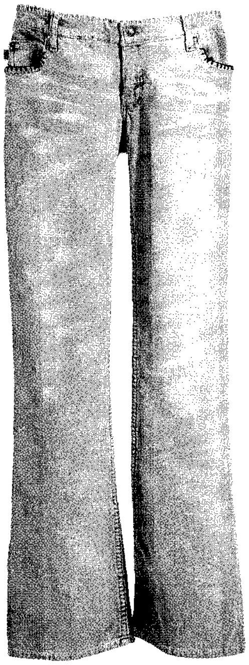
Juicy Couture
$121 at Sude
(829 Ninth Ave., near 54th St.;
212-397-2347).



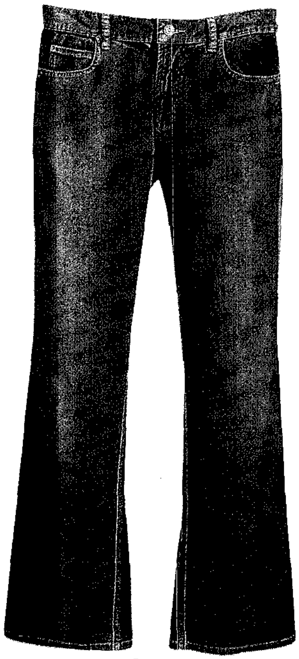
Earl Jean
$154
(160 Mercer St.;
212-226-8709).

Strike a Cord

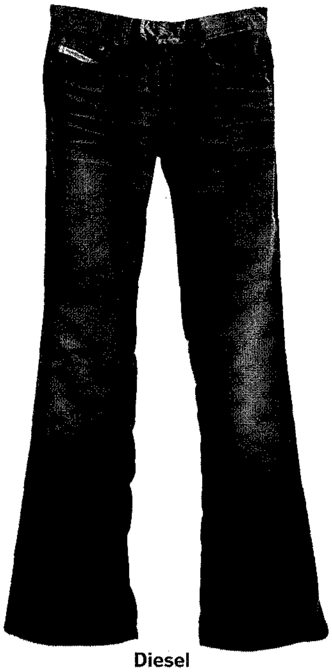
What will we be living in on Thanksgiving weekend? After a day of trussing up, you can bet we'll be dressing down.



Bisou Jeans
$148 at Bloomingdale's.



Guess
$88
537 Broadway, near Spring St.
(212-226-9545); 23-25 Fulton St.
(212-385-0533).



Diesel
$149 at Bloomingdale's,
Diesel stores, and
Saks Fifth Avenue.

November 27–December 3

Sales & Bargains

Woodbury Common Premium Outlets is shaving an extra 10 to 90 percent off prices and opening early this weekend, a great time to pick up MaxMara, Armani, and more. 498 Red Apple Court, Central Valley, N.Y. (845-928-4000); A.E., M.C., V.; 11/29–12/1 (5–10 A.M.).

Manhattan Vintage Clothing Show is a favorite of stylists, designers, and hipsters looking for unusual vintage clothes and accessories in very good condition. Admission is $20. Metropolitan Pavilion, 125 W. 18th St. (518-434-4312); A.E., M.C., V.; 11/30 (1-7) and 12/1 (10-6).

Michael Aram, designer of very sharp, Eastern-inspired home stuff (at Barneys, See, and Gracious Home) is taking up to 80 percent off everything—silver-plated flatware ($35 per setting), metal vases ($10–$100), side tables (were $1,000, are now $150), and more. 515 Madison St., near 5th St., Hoboken, N.J. (866-792-2726). PATH to Hoboken. A.E., M.C., V.; 12/1 (11-6).

Dune—one of the city's coolest sources for contemporary furniture—is clearing samples and overstock for up to half off. Ultrasuede cube ottomans are $325 (usually $650); sofas are from $1,790. 88 Franklin St. (212-925-6171); A.E., M.C., V.; 12/2-12/11 (Mon.-Thurs. 11-7; Fri. 11-5; Sat. 11-6; Sun. 11-5).

Robert Lee Morris is reducing the

(continued on page 56)

With Aja Mangum

PHOTOGRAPHED BY JOE SCAFURO.

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NEW YORK Happenings

PROMOTIONS • SPECIAL EVENTS

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(Left) The Entrepreneurs Panel: Lisa Westlake, American Express; Ginger Sutton, NEW YORK Magazine; Mediator Robert Verdi, MetroTV; Cindy Barshop, Completely Bare; Tiffany Dubin, Tiffany Dubin's Lair; and Giella Poblocki, Giella Cosmetics. (Right) Christy Turlington posing with her new book.

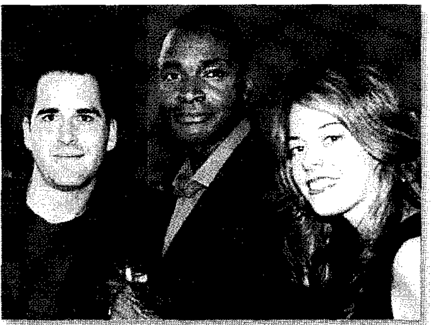
GIRLS' NIGHTS AT BENDELS

Wednesdays in October, the girls came out in force to Henri Bendel to toast the triumphs of remarkable New Yorkers with Moët & Chandon and to get an insider's scoop on making it big. Wonder women included Christy Turlington, entrepreneur and author; Victoria Jackson, Lola cosmetics creator; and Lisa Westlake, VP/CFO, OPEN: The Small Business Network℠ from American Express. From strategies for success to finding their astrological centers, Bendel's was a haven for girl-dom and fun.

ITALIAN STYLE

On Thursday, October 10, enthusiastic shoppers arrived in droves to the Madison Avenue Emporio Armani store to receive exclusive one-on-one treatment with Emporio Armani representatives in selecting the perfect fall look. Sumptuous, unique Finlandia fusion cocktails polished off the fashionable evening.

Bruce Migliaccio, CFO, and Shauna Brook, Director of Events & Promotions, both of Giorgio Armani Corporation.



Bryan Beckman, Director of Events & Promotions, Emporio Armani, with enthusiastic shopping friends.

opening night

AT 59TH AND LEX

Broadway descended on Bloomingdale's, Monday, October 28, for a memorable extravaganza featuring spectacular singing and stupendous savings. Shoppers were treated to delicious Finlandia cocktails and savory cuisine, courtesy of the finest restaurants in town including Blue Fin and Metrazur, as well as exclusive performances by cast members from top Broadway shows. A fantastic package, including tickets to a theater hit and accommodations at the W New York-Times Square, was awarded at the end of the night. Proceeds from the evening's sales benefited Broadway Cares/EFA.

bloomingdale's

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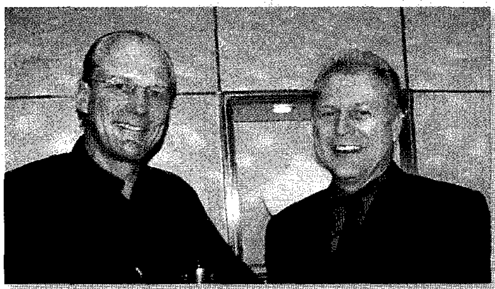
Christa Thomas and Emma Fukumura, Media Managers at Bloomingdale's, with Caryn Ormsten, Retail and Jewelry Manager at NEW YORK (middle).

PAUL SCHNECK

(Top) Alan Katz, Publisher, NEW YORK; Christina Johnson, President & CEO and Jaqui Lividini, SVP Fashion & Merchandising, both of Saks Fifth Avenue; Robert Vignola Executive VP, Burberry. (Bottom) Guests dive in for their free Burberry gifts.

THE NEW BRITISH INVASION

The British took over Saks Fifth Avenue on Thursday, October 17, for the opening of the new Burberry boutique. The evening captured the essence of the Brits — from Pimms and fish 'n chips to hits by favorite British rockers. Hundreds of untethered Burberry fans took a test drive in Burberry's classic Trench Coat and received a signature must-have gift — a little piece of the UK for their very own.



FETE ACCOMPLI

Eric Bonnet, Designer of the Pebble™ Jewelry Collection, with Ray Stuart, President, Movado Boutiques.

ZEN JEWELS

Jewelry connoisseurs attained their inner peace at the Movado boutique, in the Mall at Short Hills, on Tuesday, October 15, when previewing the new Pebble™ Jewelry Collection — a perfect jewel with soothing Zen-like appeal. Designer Eric Bonnet was on hand to personally introduce the exquisite pieces. Guests also sipped on Moët & Chandon and had their fashion auras read by astrologer Debra Rose to find their matching design.

THE
Lure and Lore
OF
PERFUME CLASSICS

Don't miss *The Lure and Lore of Perfume Classics*, an exhibition celebrating the greatest fragrance legends at The Annette Green Museum in The Fragrance Foundation. From Chanel No. 5 to Old Spice, select scents have made their distinct mark in history, setting them apart from the rest as "perfume classics." Find out how a perfume makes its name and visit 145 East 32nd Street, 9th Floor. Call 212.725.2755 for more information.

Sales & Bargains

Continued from page 54

prices on his fab modern jewelry by up to 60 percent, from $25 for silver rings. 400 W. Broadway, second fl. (212-431-9405); A.E., M.C., V.; 12/3–12/7 (Tues.–Fri. 11–6; Thurs. 11–7; Sat. 11–5).

Votre Nom's sexy fall collection is on sale for up to 60 percent off; cable-knit sweaters are $60. 214 W. 39th St., Ste. 800 (212-764-3200); A.E., M.C., V.; 12/3–12/6 (8:30–6:30).

Sleeping Partners has sweet, country-chic pj's, bedding, and decorative home furnishings for babies and adults for half off. Prices are from $20 for a dog bed to $100 for a crib set. 24 E. 23rd St., fourth fl. (212-254-1515); A.E., M.C., V.; 12/3–12/6 (11–6).

Roberta Chiarella's sale is the perfect time to stock up on sparkly fashion and hair accessories that are highly adored by teenage hipsters ($10 to $50). Plaza Fifty Hotel, 155 E. 50th St. (212-751-5710); cash only; 12/3 and 12/4 (10–7).

Elizabeth Fillmore is offering up to 75 percent off her sophisticated bridal and evening samples; gowns that were $2,000 to $4,000 are now $500 to $1,500. 130 W. 23rd St., No. 3 (212-647-0863); checks accepted; 12/2–12/4; by appointment only.

Katha Diddel's traditional home furnishings—everything from coasters (from $18) to needlepoint rugs (from $120)—are up to 60 percent off. Swiss Drake Hotel, 440 Park Ave., at 56th St. (212-725-6045); A.E., M.C., V.; 12/3 and 12/4 (9–7).

Kokopelli's buy-one-get-the-second-for-half-off sale means big discounts on Native American jewelry. Prices are from $10 to $6,500. 152 Prince St. (212-925-4411); A.E., M.C., V.; 12/1–12/31 (11–8).

Suzi Roher's supertrendy leather belts are 25 to 65 percent off at her sample sale ($30 to $150). 383 Fifth Ave., near 35th St., sixth fl. (212-741-5459); A.E., M.C., V.; 12/3 and 12/4 (10–4).

RK Bridal is clearing 11,000 square feet of gowns from Jim Hjelm, Marisa, Demetrios, and others (for $200 to $600). 318 W. 39th St. (212-947-1155); A.E., M.C., V.; 12/1–12/31 (Mon.–Fri. 11–7; Sat. 10–3:45). ■

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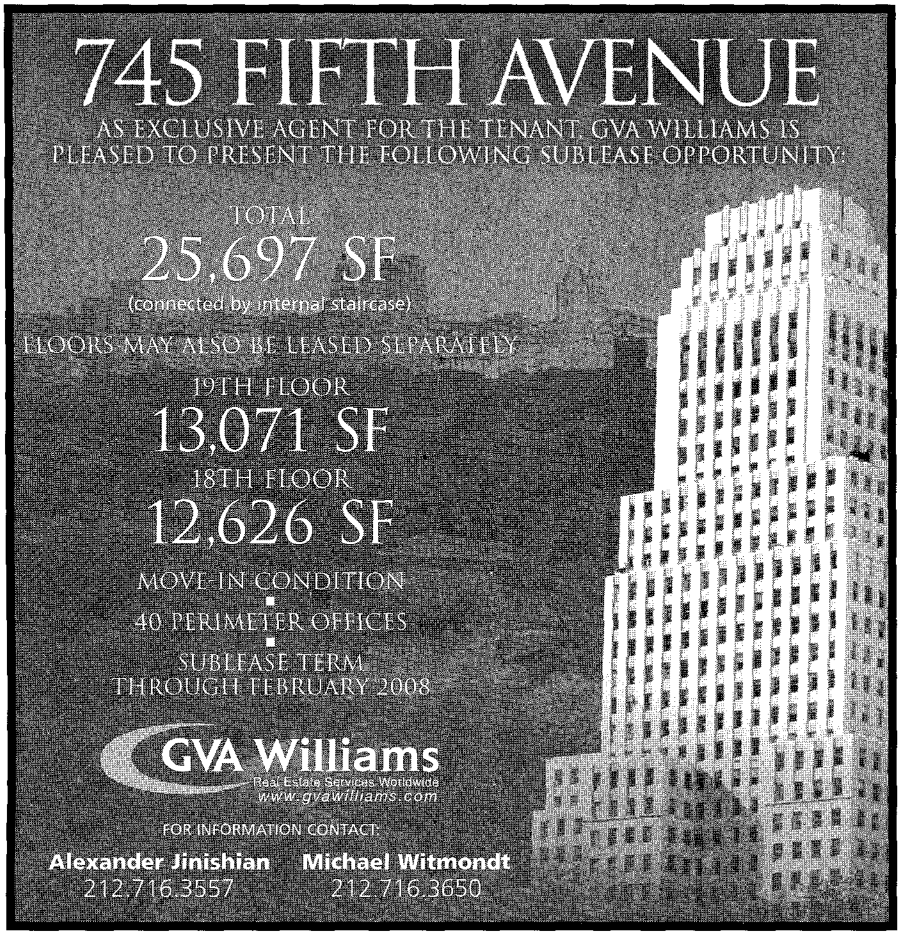

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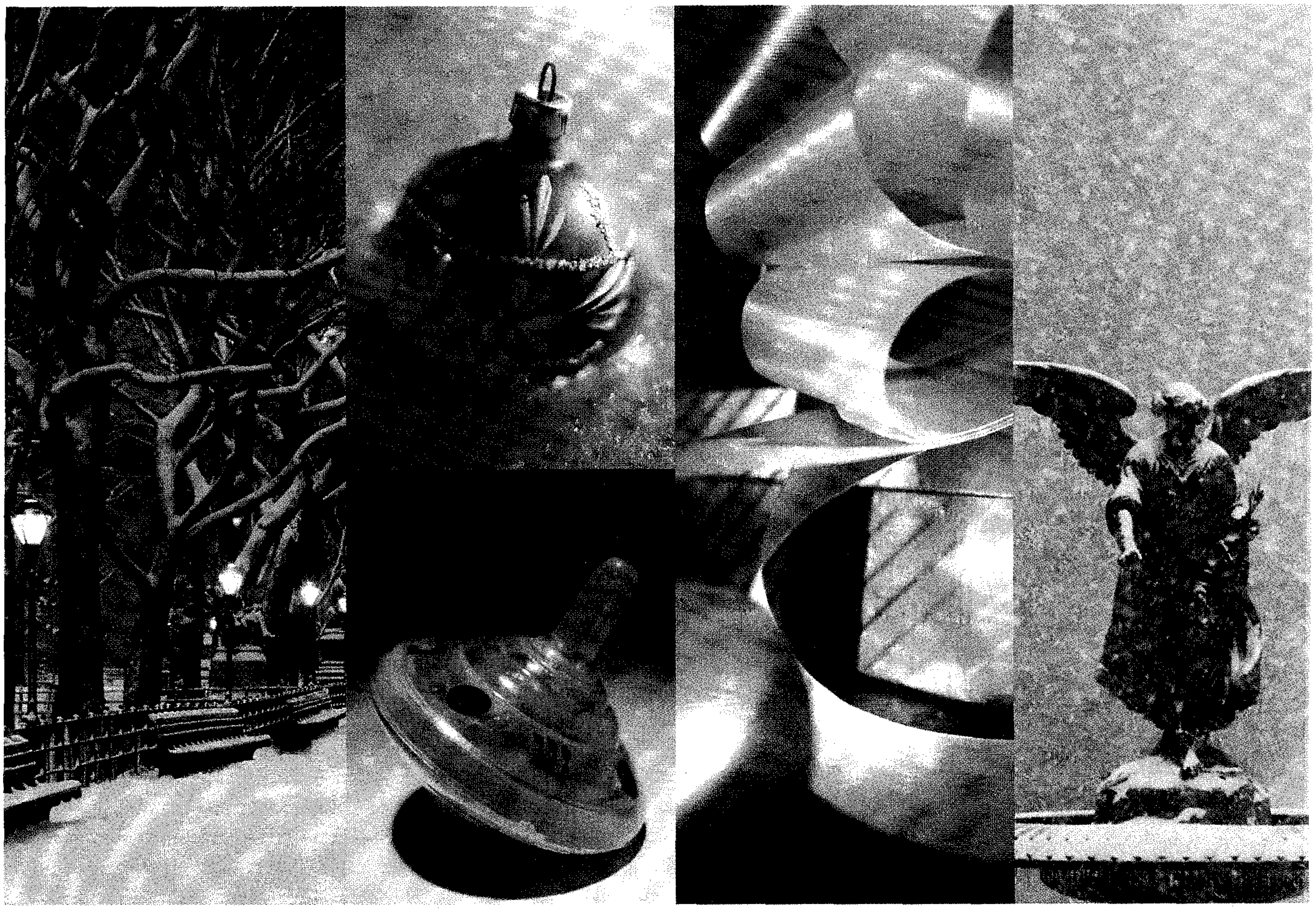
At Sotheby's, 72nd Street & York Avenue
For Information Call 212.744.5022 ext. 1282

new york HOLIDAYS



'TIS THE SEASON

It's as sure as the smell of chestnuts, the clang of Santa's bell on Fifth Avenue and the doorman's forced smile: The holidays are nigh. City sidewalks roll with a quickened pace, neglected store windows suddenly catch your eye, restaurants and taverns reach out to warm the weary shopper.

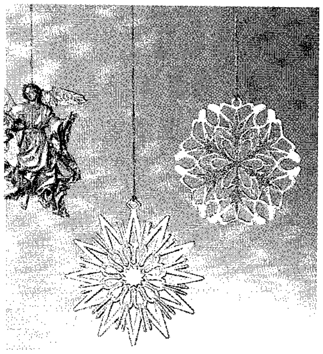
The mind reels. What did I buy for her last year? Who serves the best venison? No matter. 'Tis the season and the hunt is the thing.

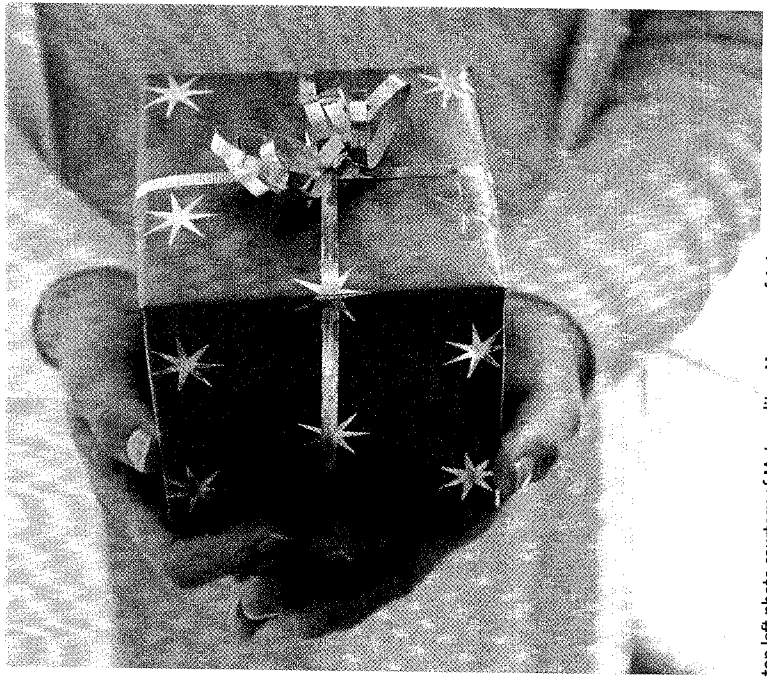
THE GRAND SHOPPING TOUR

Known for its unique single-trade districts, New York City has always been a shopper's paradise. While most traditional districts attract specialty shoppers, today's choices also include one-stop shopping ala the urban mall and discovering burgeoning retail districts in up-and-coming neighborhoods.

MALL ABOARD. Grand Central Terminal, that one-time New York symbol of frantic comings and goings, is today a glorious retail space of classic design and dimension—an urban mall with meaning. In the weeks ahead, it will take on added allure when the annual Holiday Fair fills Vanderbilt Hall.

Shoppers and browsers who normally have a choice of 50 retail shops at Grand Central can comb through a handsome huddle of 72 vendors through Dec. 24. Among the novel merchandise will be tabletop gifts, women's accessories, handbags, hand-blown glassware, men's clothing, nutcrackers and imported crafts. The fair will be open Monday through Saturday from 10 a.m. to 8 p.m., Sunday noon to 6 p.m. Grand Central also stages a light show through Dec. 31, a vision of six artists projected on the terminal's legendary sky ceiling, a melange of animation, graphic design and other forms. The 45-minute show will run from 11 a.m. to 9 p.m. daily, rotating the six works every 15 minutes.





top left photo courtesy of Metropolitan Museum of Art

Opened in 1913 and thoroughly revitalized over four years, Grand Central is a cornucopia of retail outlets, selling books, flowers, tennis rackets, wine, shoes, jewelry, cosmetics, coffee, pastries, sushi, kosher deli and take-out food of all types. Serious diners know it as a restaurant hall without peer.

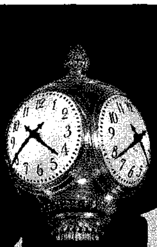
Among the choices is the venerable, vaunted and vaulted Oyster Bar and Restaurant, a landmark on the lower level; Michael Jordan's Steak House on the west balcony, which is opposite Métrazur, a Charlie Palmer restaurant. On the lower level are 18 cafes and other casual dining spots. Or shop for dinner at the Grand Central Market, a flavorful array of stalls and counters selling fresh produce, meats, fish, bread and pastry.
www.grandcentralterminal.com

NIFTY 'NABE. Maybe you don't know it yet by name, but the area called Hudson Square is fast gaining recognition as the city's most recent undiscovered neighborhood. Eating, shopping or gallery-hopping, museum-going and furniture-hunting—it all waits in the colorful downtown blocks bounded on the north and south by Morton and Canal streets and sweeping west from Sixth Avenue to the Hudson River.

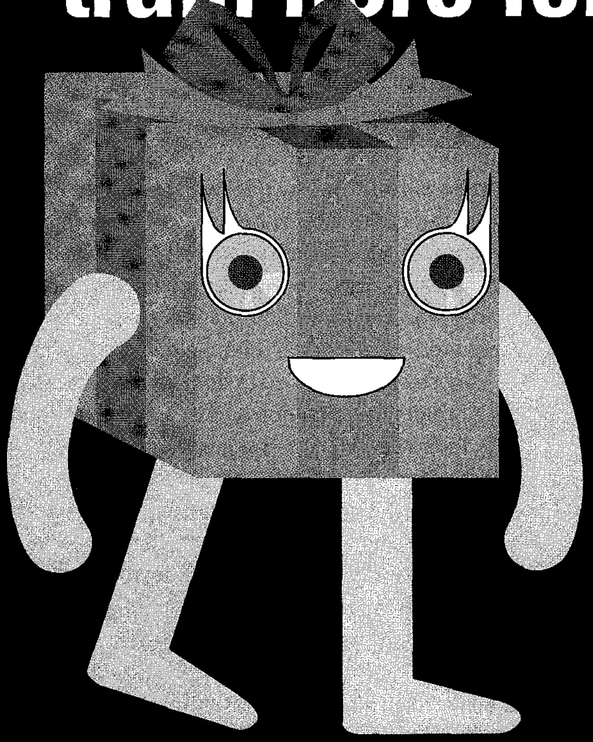
In old Manhattan, long before the area became the Holland Tunnel entrance, it was a residential district called Hudson Square. Now it's a treasure hunt for savvy New Yorkers. Check out the sidewalk cafe life along Spring Street between Washington and Greenwich. There's the Ear Inn, said to be the oldest continually licensed pub in town; Kana, a tapas bar worth a lengthy grazing; and Pao, which serves up Portuguese food with a lusty wine list.

For stylish dining, try the Mae Mae cafe on Van Dam Street or Theo, which serves up modern American bistro fare in the minimalist chic surroundings of a former UPS office at Spring and Bond. The lively Sosa Borella cafe on Greenwich is an Italian Argentine specialist. Or go downhome and delish at Brothers Bar-B-Que on Varick Street. Indie film fans flock to the Film Forum on West Houston. If you're looking for a spot to hold a special event, TriBeCa Rooftop on Desbrosses Street is a vast penthouse with nonpareil views.

Destination
Grand Central



You can get more than just a train here for the holidays.



holiday shopping

Shop Grand Central's 50 specialty concourse shops plus the 72 unique merchants in the Vanderbilt Hall ***Holiday Fair***, Nov. 19 – Dec. 24.

holiday dining

Charlie Palmer's Métrazur, Cipriani Dolci, Michael Jordan's The Steak House N.Y.C., Oyster Bar & Restaurant, The Campbell Apartment, 18 casual restaurants in the lower level Dining Concourse.

holiday events

Enjoy the ***Holiday Light Shows*** on the Sky Ceiling presented by Häagen-Dazs, sponsored by The New York Times. Visit the New York Transit Museum's ***Holiday Model Train Show*** at their Gallery and Store.

holiday food

The Grand Central Market, an exciting European-style food hall, offers 14 of the finest fresh food purveyors to satisfy all of your holiday cooking needs.

For complete information about Grand Central's stores, restaurants, Market and holiday events, call 212-340-2210 or at www.grandcentralterminal.com.

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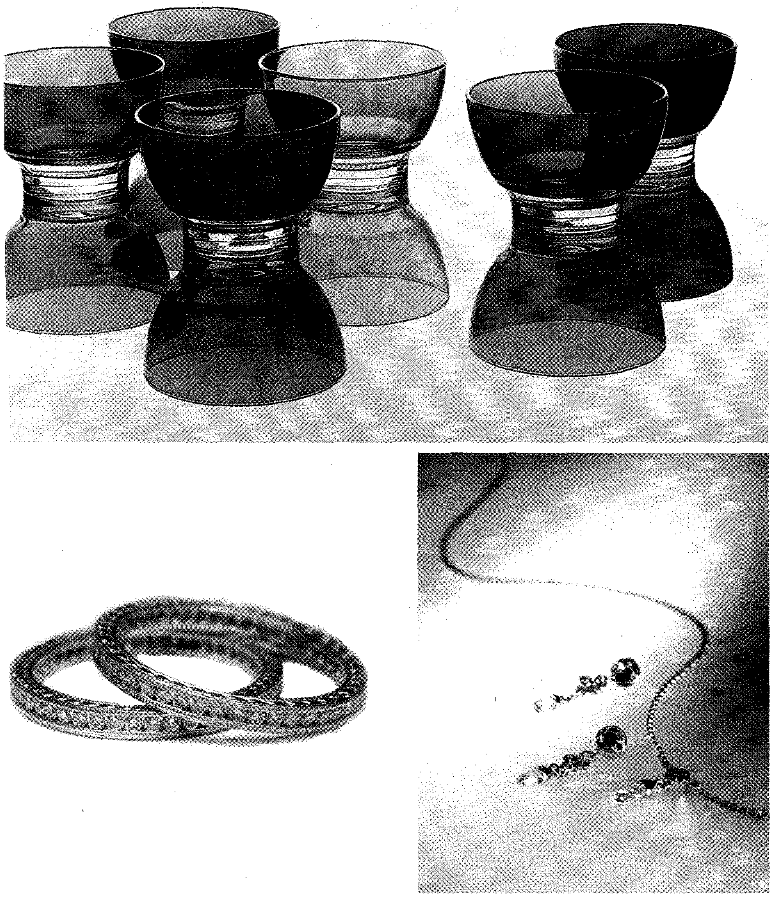
ELECTRONIC REPRODUCTION PROHIBITED

Hudson Square has become a hotbed of home furnishing and design, what with retailers such as Todd Hase, purveyor of stylish modern furniture on Spring Street; Scott Jordan Furniture, makers of solid cherry beds and tables on Varick; Form and Function and reGeneration. The design gurus also are well represented—Eames, Noguchi, Heifitz Lighting Company and others. Chelsea Garden Center Home Store on Hudson is a trove of home furnishings and plants. And the trendy Lafko on Hudson combines a wide range of body-care potions with furniture and accessories.

Long a printing hub and more recently a roost for publishing, ad, media and graphics firms, Hudson Square has logically spawned roomy galleries such as Ace Gallery on Hudson. The Fire Museum on Spring Street draws families eager to see the antique fire engines, fire-fighting relics, photos and artworks. From fine art and food to family recreation and leisure, Hudson Square is proving itself a destination for all ages and persuasions. For information on office space in Hudson Square, call Trinity Real Estate at **212-602-0745**



clockwise from top: photos courtesy of Museum of Modern Art, Gallery Eclectic, and SoHo Gem

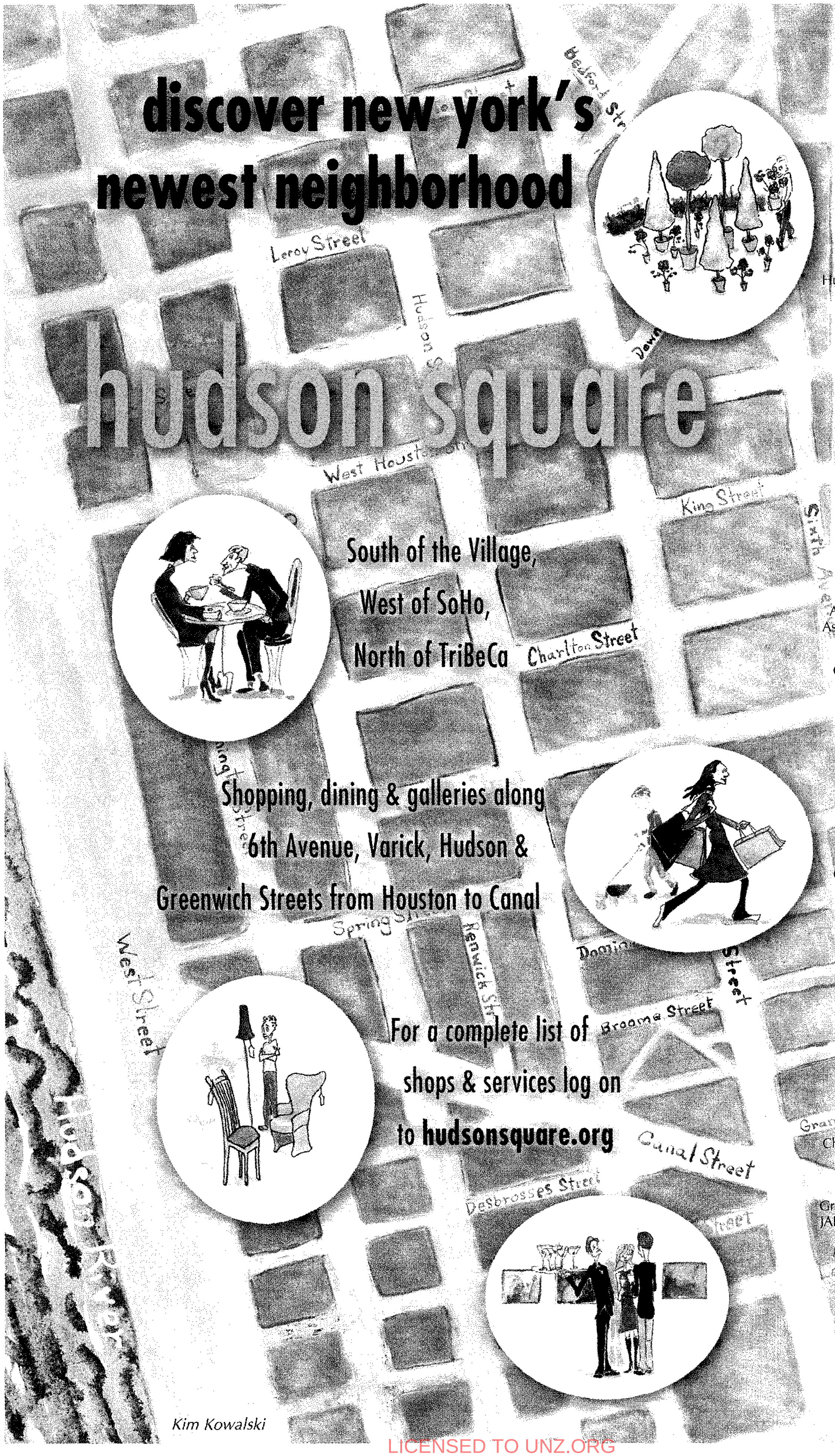
GREAT GIFTS

It's easy to be bedazzled, bedecked and bejeweled with the city's extraordinary shopping choices. Here, miracles are to be found on every street.

LUGGAGE TO THE STARS. If you're going away for the holidays or just going to the office, travel in style with luggage or attaché cases from **T. Anthony**, suitcasemakers to the stars. Just the smell of fine calfskin—the hallmark of T. Anthony products—is worth the visit to the plush Park Avenue store. Founded in 1946, this luggage purveyor to the Duke and Duchess of Windsor, Marilyn Monroe and President and Mrs. Ronald Reagan still turns out the famed line of red canvas hard-sided luggage it supplied to Ms. Monroe. Company president Michael Root notes that T. Anthony has kept current with today's travelers by producing soft-sided suitcases equipped with wheels and handle, with no concession to style. Gift-hunters will be well rewarded with the broad run of T. Anthony items such as overnight bags, business cases, hip flasks and golf-bag attachments, and travel items such as passport covers, clocks and diaries. For a sentimental touch, consider the popular lacquered-wood frames, photo albums and scrapbooks. Or choose a photo compact, done in brass detail in a variety of colors to hold photos you can't do without.
445 Park Ave., 212-750-9797; www.tanthony.com

FUR PIECE. If it comes in fur, you can find it at **Ritz Furs**, a W. 57th Street fixture celebrating its 60th year in business. Ritz carries some new designer styles, but most garments are "gently pre-owned"—primarily of mink, but also fox, lynx, raccoon and beaver. "Hot-hot right now is anything sheared or knitted," says general manager Keith Tauber, noting that accessories are also big sellers–scarves, collars and cuffs, cellphone holders, eyeglass cases, doggie coats, pocketbooks and ear muffs. "Yes, and we even sold three fur bikinis last summer." Ritz provides free alterations and summer storage; prices run from $35 north to $3,500.
107 W. 57th St., 212-265-4559

A CUT ABOVE. Diamonds are everyone's best friend at holiday time, says Adam Levy, vice president of **The Diamond Company.**, diamond cutters and fine jewelry manufacturers for over 35 years. "Even if it's a pricey item," he says, "when you buy a diamond at the holidays, you send a message that echos down through the generations." Located in the heart of the Diamond District, the company makes and sells rings, earrings and pendants, has seen increased business from working women–single and married–with substantial income.
62 W. 47th St., Suite 1208, 212-819-0336; www.thediamondco.com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Leroy Street
Hudson S
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Sixth Ave
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Pintxos
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Arts & Culture
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Ace Gallery
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NYC Fire Museum
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AZ Art Framing
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Space Hair Salon
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Housing
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new york HOLIDAYS

ARTISTIC RENDERINGS. In this season of giving, cast an eye on the original jewelry designs of **Gallery Eclectic**, with sparkling shops in Greenwich Village and Southampton. The gallery's owner, Catherine Angiel, has designed a special Romance Collection that features a necklace and earrings delicately combining cascading rose-cut round brilliant and briolette-cut diamonds in 14K, 18K white or yellow gold or platinum. Gallery Eclectic's sterling collection has a blend that is timeless, elegant and artistic. **43 Greenwich Ave., 212-924-4314 and 27 Main St., Southampton, 631-287-0463; www. galleryeclectic.com**

TWIN GEMS. For that priceless holiday gift, get thee to **SoHo Gem**, a sparkling jewelry boutique with downtown and uptown galleries. Opened in 1998 by two savvy Russian sisters on trendy West Broadway (the other shop is on upper Madison), SoHo Gem has evolved from mostly delicate, ultra-feminine diamond jewelry to a collection that includes bold semiprecious designs by world-class artists from the U.S., Italy and Brazil. Both shops have a rare blend of the cozy boutique and friendly family-run business. "We're hip, feminine and affordable," says one of the sisters. **367 W. Broadway, 212-625-3004, 780 Madison Ave., 212-794-2630**; **www.sohogemjewelry.com**

MET MAGIC. If you can't have a Vermeer or a Gainsborough, you can come away from the Met with a bagful of affordable art treasures plucked from the **Metropolitan Museum of Art Store**. The chock-full shop, on the main level just off the Great Hall, bursts with holiday gift ideas such as jewelry, orna-

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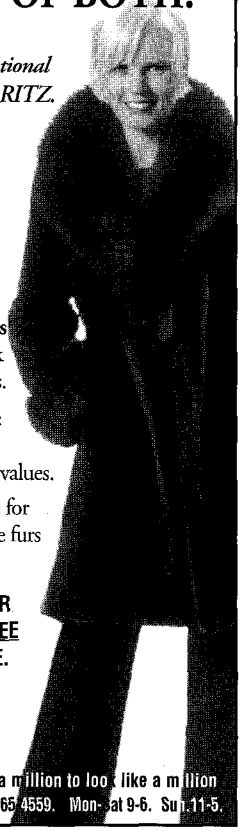

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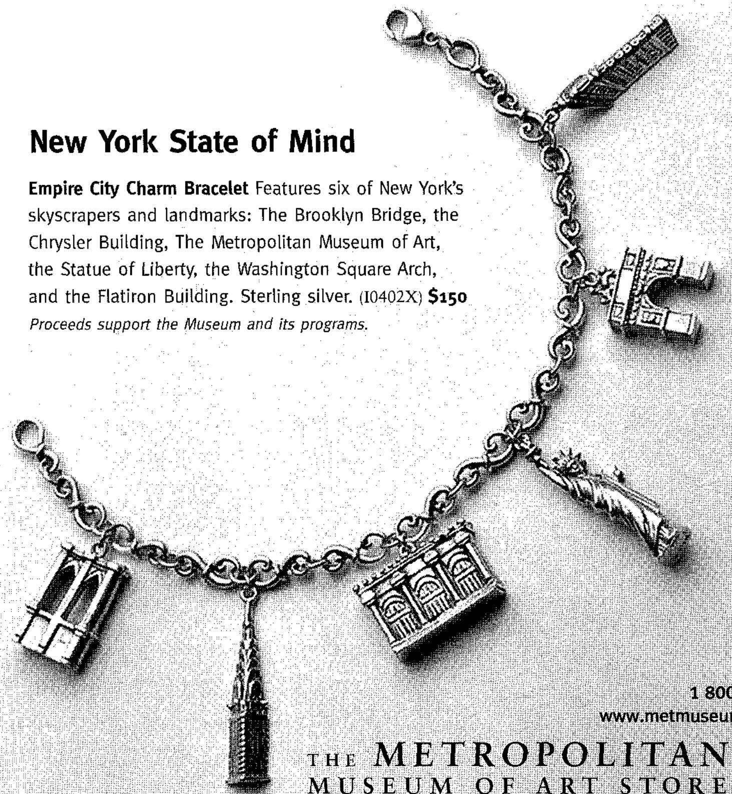
ments and tabletop decorations. How about an angel Christmas tree ornament, inspired by an 18th-century Italian crèche figure, or for Hanukkah, a reproduction of a brass Art Nouveau menorah created in Central Europe in the early 20th century? There are totes, T-shirts and key chains for a pittance, or a French Bourbon lily pendant necklace. Or pick an art book from the largest museum bookstore in the world. Among its bestsellers are tomes on Egyptian art and Michel- angelo, and titles as down to earth as "What Can You Do With a Paper Bag." For $12.95, you get tips on making masks, crowns and helmets from paper bags based on Met collections. The store has branches in Rockefeller Center, SoHo, LaGuardia Airport, Macy's Herald Square and the Cloisters.
1000 Fifth Ave., 212-570-3894; www.metmuseum.org/store

MOMENTOUS GIFTS. There's no such thing as an ordinary gift at the **Museum of Modern Art Design Store**, a treasure trove representing MoMA's vast collection of classic art and design works. A stroll through the store will have your head swimming with ideas. Consider a bold new series of goose-down pillows from Maharam featuring archival designs by 20th-century masters such as Anni Albers, Charles and Ray Eames, Verner Panton, Alexander Girard and Arne Jacobson. There's an intriguing Satellite Bowl by designer Carlo Contin, whom MoMA discovered in Italy, featuring a series of wooden spokes that twist open to form a dramatic centerpiece. Or select the Bubble Necklace by the sisters Marina and Susanna Sent, who give a contemporary edge to the timeless tradition of Venetian art glass. It's art and craft when you buy Frank Lloyd Wright-inspired jewelry. The



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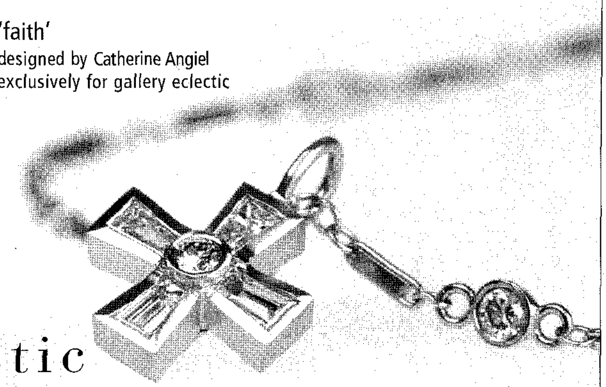

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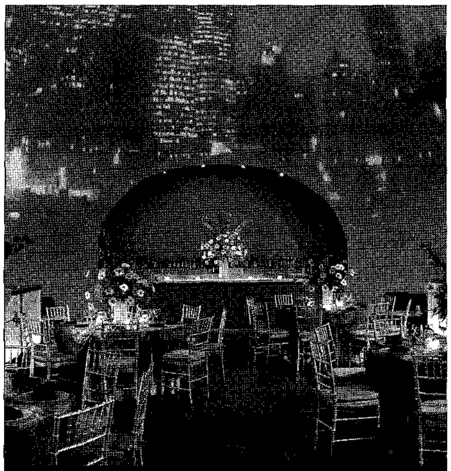

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new york HOLIDAYS

pin and pendant of interconnecting circles are adapted from a motif in his design of Tokyo's Imperial Hotel.

There's also a wealth of novel holiday cards representing images from MoMA's permanent collection, new designs by contemporary artists and designers or original work by the likes of Calder, Matisse and Warhol. **44 W. 53rd St. and 81 Spring St., 800-793-3167; www.momastore.org**

SEE THE LIGHT. Light up someone's holiday season with a gift from **The Lighthouse Store.** Lighthouse International, founded in 1905, is the venerable, New York non-profit organization dedicated to improving the lives of people with vision impairment. The Lighthouse Store carries an attractive range of lamps and other items that can aid anyone with the slightest vision need—or even those with 20/20.

Gift ideas include lamps, mirrors, magnifiers and talking products such as watches, clocks, bathroom scales, thermometers and pedometers (some in English and Spanish).

There also are magnifying mirrors, a selection of bright, non-glare lighting; large, easy to read wall clocks and closed-circuit TVs for magnifying the picture. Holiday stocking stuffers include flashlights and 20/20 pens with bold ink, cooking tools and large-print address books.

In addition to Lighthouse International's flagship store on 59th Street, there is one in Forest Hills and another in White Plains. Proceeds from the stores directly support the Lighthouse mission, which is to help people who are blind or partially sighted to lead independent and productive lives. **111 E. 59th St., 212-821-9384; www.lighthouse.org**

Photos courtesy of Ritz Furs (bottom) and Lighthouse International (top).

DANCE DUDS. In this holiday season or any other, classical dancers know to shop at **Capezio**, the venerated manufacturer of dancewear products. Just out in time for the holidays, Capezio is featuring a new Frontline pant, a breakthrough in the dance industry that can be worn on the street, in class or in performance. The patented pant, offered in New York City two weeks ahead of other retail stores in America, is made with a removable self-adjusting knee pad that allows dancers the maximum in comfort and functionality. The pads fit securely in place, avoiding the movement and knee irritation of conventional pads. Affordable, attractive, durable, the Frontline pant is made of polyester rib, able to withstand slide after slide. And it means an end to purchasing separate pant and knee pad. There are a dozen Capezios nationwide including six outlets in the city. **1650 Broadway, 212-245-2130; www.capeziodance.com**

LESTER'S MORE. Outfit the young people in your life for the holidays and upcoming cruise season with a visit to **Lester's**, the Upper East Side specialists in clothing, shoes and accessories for newborns, teens and juniors. "If you're going to the islands or taking a cruise, we can wardrobe your child from head to toe," says Barry Cohen, a partner in the Brooklyn-based company that fills its flagship store on Second Avenue with fashions for all seasons and all reasons. "We always gear up for the holidays with special gift ideas and accessories," Cohen adds. Lester's carries a wide range of European and American designer fashions, starting with baby's layette and moving up. Boys and girls can navigate the recently expanded store for all their clothing needs, including shoes and accessories in a comfortable 10,000-square foot store. **1534 Second Ave., 212-734-9292**

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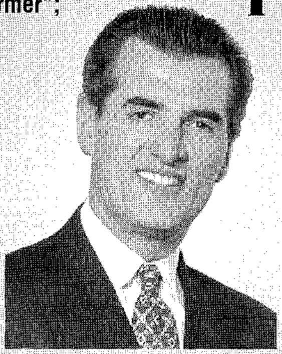

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PALETTE PLEASERS

New York holidays are best celebrated with food and drink that warm the body and the spirit.

CHINA IN CHELSEA. Cancel that trip to the Orient and indulge in an evening at **Man Ray**, the swank and sexy Chelsea eating club with the fab Asian theme. Founder Thierry Klemeniuk has imprinted his hot Paris club on a one-time firehouse, investing it with the same Buddhist-flavored cool. It's Asiatic art deco—a flaming red Japanese garden of a place filled with pricey pan-Asian artifacts, serving inventive eats and pulsing with VIP wattage. Serenaded by chimes and gongs and Buddhist chants, you fall into a cushy lacquered chair, surrounded by rows of Buddha heads and great Mandarin vases. A likeness of the vengeful Hindu deity, Shiva, hovers over the bar. Belly up to a Hidden Dragon cocktail or a Geisha Martini and check out the Hollywood deities and celebs huddling at banquette tables. Launch a meal with novel sushi rolls, barracuda ceviche, blinis, then move on to entrees such as duck breast, seafood, rack of lamb, filet mignon—all done in nonpareil Man Ray style. Prix fixe dinner from 5:30 to 7:30 for $22 or $29. **147 W. 15th St., 212-929-5000**

GRAND SLAM EATERY. There's a holiday buzz every night of the year at **Nino's**, a stylish and relaxed Upper East Side favorite of ballplayers, politicians and other heavy hitters. Owner Nino Selimaj, who presides over a stuffed and satisfied clientele, says Derek Jeter, Don Zimmer and others come back again and again for the Lobster Fra Diavolo, Nino's No. 1 seller. In these bracing months,

Photos courtesy of Pierres Roulantes (top), Terrace in the Sky (center left), Haru (center right), Man Ray (bottom left) and Vago (bottom right)

another hit dish is stuffed quail with shredded duck. Regis Philbin, ex-Mayor Giuliani and Gov. Pataki are regulars, and lately Selimaj says CNN business baroness Maria Bartiromo has "made us her new hangout." Nino's is done with warm terra-cotta walls, a blend of blue Italian tiles suggesting the azure sea, and a mural in the rear that gives diners the impression they're gazing into an Old World garden. The restaurant is taking reservations for a gala New Year's Eve party that will include a DJ and dancing, a five-course supper, Champagne and party favors (at $125 a person). Diana Rogers sings standards and romantic tunes on the piano weekends. **1354 First Ave., 212-988-0002; www.ninosnyc.com**

GALLIC AND GREAT. There's a warm, palate-pleasing night ahead when you descend the front steps into **Pierres Roulantes**, a spanking-new French bistro on a tree-lined West Village street. The name means "rolling stones" because the owner is a Stones fan and plays their taped music. The food is classic bistro fare: snails and pate and onion soup to start, rabbit or lamb stew, cassoulet

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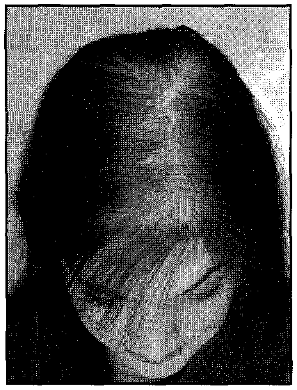

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and grilled meats as entrees, served with pommes frites and salad. The large bar on the right is a popular late-night roost and two small rooms behind the main dining room are warmed by live fireplaces. Pierres Roulantes is open for lunch, weekend brunch and nights till the wee hours.
21 W. 9th St., 212-995-2168

BENNY'S BEST. For a perfect pairing of Old World warmth and New York cool, drop into **Vago Ristorante**, a northern Italian standby on West 56th's restaurant rue. Owner Benny di Pietro, who runs Vago with his son Claudio, has a faithful following, having operated the multi-starred Benny's in Westbury, L.I. for 15 years. Featuring its own pasta, breads and desserts, Vago alters its menu to match the season, serving such hearty fare these chilly days as veal chop valdostana and a loin of venison in Barolo as tender as filet mignon. Check the impressive wine list ranging from $35 to $300.
29 W. 56th St., 212-765-5155

HOME COOKING. A night out at **Cascina**, the cozy Ninth-Avenue Italian restaurant, is like going home for the holidays. The rosy-walled room with the centerpiece pizza oven recalls a country farm kitchen in Piedmont and, in that vein, Cascina offers a special Piedmontese food and wine pairing Mondays and Tuesdays at $39.50 per person, including a full-course meal with hearty dishes such as grilled trout with parsley and garlic sauce, risotto with sausage and cabbage, and a Piedmont wine with each course.
647 Ninth Ave., 212-245-4422; www.cascinaync.com

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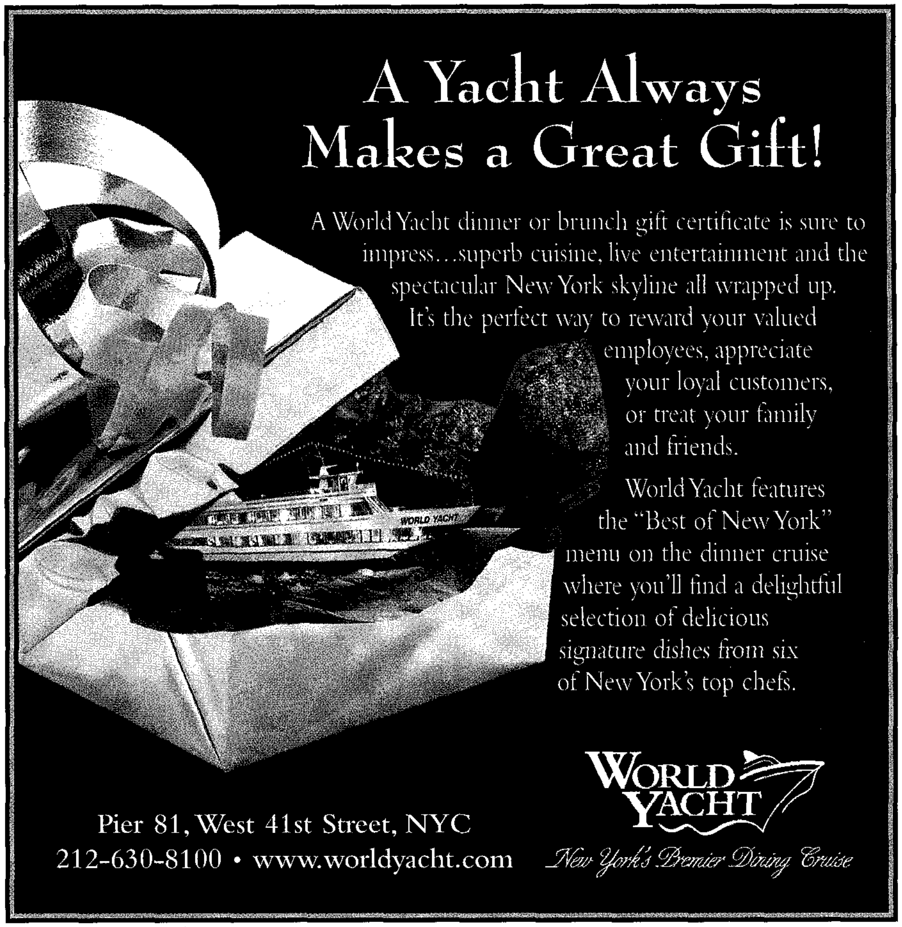
TASTY VISTAS. The views are good enough to eat, but stick with the food at **Terrace in the Sky**, the vaunted wraparound dining aerie in Morningside Heights. Up on the 16th floor of a Columbia University faculty building, the whole city lies before you, from river to river and beyond. Chef Jason Potanovich creates nightly magic with a French Mediterranean flair, adding plenty of game in these frosty months. With a harpist, candlelight and those awesome views, the Terrace oozes romantic flavor—all the more so if you book the intimate greenhouse room.
400 W. 119th St., 212-666-9490; www.terraceinthesky.com

EAST IS WEST. The Far East meets the West Village at **Chow Bar**, a hip and happening hybrid near Sheridan Square. Owner Bob Gaines couldn't alter the facade of the landmark West Village building, but inside the atmosphere is largely Asian: lots of colored bamboo and bold Chinese calligraphy high on the walls. The back room, done up in Shanghai red with its own sound system, can be rented out as a holiday party space. Chef Peter Klein defines the food as Asian-American contemporary, infusing Chinese recipes with Japanese ingredients and other Asian elements. How about an order of Szechuan steak frites?
230 W. 4th St., 212-633-2212

BEST OF BURGUNDY. Tuck yourself into the **Madison Bistro**, a friendly refuge in Murray Hill warmed by rich, lusty Burgundian food and wine. Owner Claude Godard, a third-generation chef from near Chablis, has lately installed a bevy of 140 Burgundy wines at the front of the dining room. There are 40 bottles that go for under $40. Godard has also beefed up his menu with such area dishes as trout laced with Chablis and wild



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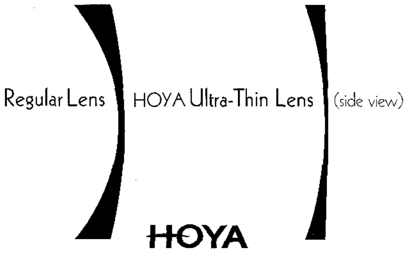

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Pictured from left: F. Murray Abraham, Paul Kandel
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SUSHI SUBLIME. Duck out of the holiday hubbub and into the warm, cosseting surroundings of **Haru**, a Midtown sushi restaurant with a difference. One of five Harus in the city, the Park Avenue location boasts a 50-foot-long sushi and cocktail bar, a score of aquatic tanks aswim with robotic fish, grass-strip flooring and a private party room. Specialties include jumbo-cut sushi, sashimi and tempura, as well as Japanese fusion dishes (try the black cod soup) and more than 15 house sauces. Premium sakes are served chilled in bamboo pitchers.
280 Park Ave., 212-490-9680; www.harusushi.com

HIGH TIMES. Gotham City looks like an shiny bauble from the lofty roost of **Restaurant Above**, the Sky Lobby restaurant on the 21st-floor of the Hilton Times Square Hotel. Its 42nd Street location and grand view make it a pre-theater hit. Wednesday matinee goers can catch the $12 lunch special, which includes entree and beverage; at night there's a $43 prix fixe menu and a world of choices from the inventive American menu such as simmered cinnamon duck breast with maple sweet potatoes. Late at night, Broadway actors show up at Above's Pinnacle bar for the house special blue Martini.
234 W. 42nd St., 212-642-2626

ROOM WITH A VUE. Dance the night away at **VUE**, the hot new Midtown club with downtown

vibes. Built out of a one-time two-story opera house, VUE boasts a 360-degree surround video system that its founders say is the only one of its kind. While you dance or schmooze or snack (on light continental dishes by chef Christian Enright), an endless cinematic montage plays all around you like moving wallpaper, with images of futuristic cities, forests and deserts. The dance music is madly eclectic: hip-hop, international, funk and soul are spoken—and danced to—here.
151 E. 50th St., 212-753-1144

MANHATTAN'S 19TH HOLE. You'll break par with every visit to the clubby Midtown retreat, **St. Andrews**, a cozy homage to the legendary Scottish town and golf course of that name. The bartenders wear kilts, and photos and etchings of St. Andrews and other golf shrines cover the walls, and the only Scottish haggis in town is on the menu. But steaks, chops and fresh fish top the leader board and the raw bar is a consistent winner. Toast the holidays with a choice of 100 beers or 125 single malt scotches in this 19th-hole hideaway that does a brisk pre-theater business.
120 W. 44th St., 212-840-8413

FEAST ON THE EAST. Get away to the inscrutable and delectable East when you drop into **Nong**, the sleek new Pan-Asian haven in downtown's revived restaurant district between Union Square and the Flatiron. Executive chef and owner Tyson Ophaso got the name (Nong mean "little brother or sister") and his cooking passion for all things Asian while living in Thailand. That, combined with years spent in French kitchens, brings to the table an eclectic and exotic menu. Start off with one of the specialty cocktails, then succumb to dishes pulsing

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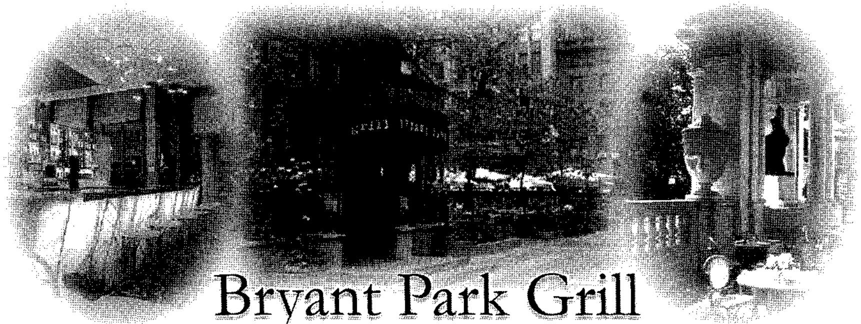

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YAH HUMBUG! The sights, smells and sounds of Dickensian London will fill the Theater at Madison Square Garden when F. Murray Abraham stars in "A Christmas Carol," presented by **Radio City Entertainment** through Dec. 29. A noted stage, film and television actor, Academy-Award winner Abraham plays the crotchety Ebenezer Scrooge

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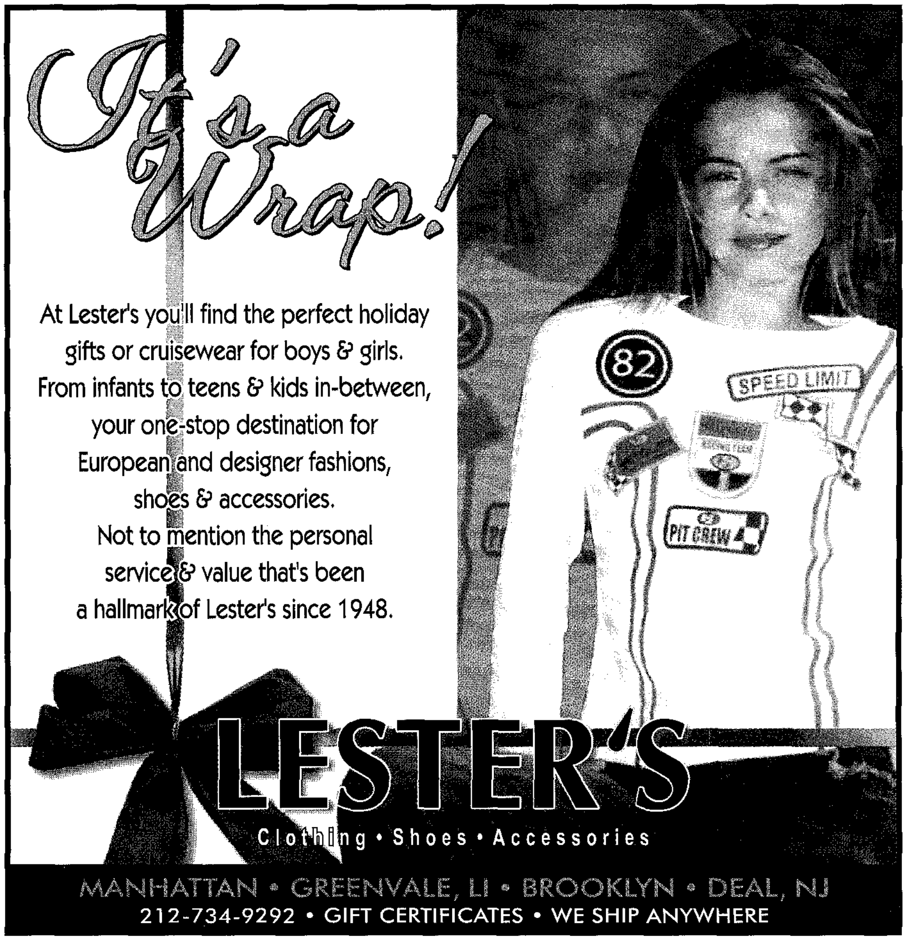
in a musical production that has become a beloved holiday tradition. Enraptured viewers are virtually surrounded by 350 feet of wraparound scenery, the largest set ever assembled in New York City, as a gritty, colorful 19th-century London comes to life before their eyes. The smell of roasted chestnuts fills the air of a boisterous marketplace, refurbished and redesigned this year, and serving as a platform for performers in Victorian garb. "A Christmas Carol" runs for a full-throated but manageable 90 minutes, good news for its many adolescent viewers. Tickets ($29-$99, with VIP seating available) can be had through Ticketmaster phones **212-307-7171**, outlets and Web site **(www.ticketmaster.com)**, as well as the Garden **(www.thegarden.com)** or Radio City box office and Web site **(www.radiocity.com)**. Special prices available for 20 or more.

SLOW BOAT TO BROOKLYN. The city skyline looks for all the world like a holiday package from the deck of a **World Yacht** cruise, a moveable feast that runs throughout the winter. The five luxury craft, carrying 50 to 500 passengers, sail at 7 out of Midtown on the Hudson River on a three-hour ride that sweeps around the Battery and up the East River to the Queensboro Bridge, before returning to port via the Statue of Liberty and Ellis Island. You can enjoy the view on deck through wall-to-wall windows. In its ongoing campaign to outdo itself at table, World Yacht has tweaked its "Best of New York" menu, overseen by executive chef Patrick Augustyn and offering the signature specialties of five other celebrated chefs: Christian Delouvrier of Lespinasse, Todd English of Olives, David Burke of One C.P.S., Park Avenue Cafe and Smith & Wollensky, Andrew DiCataldo of Patria and Edward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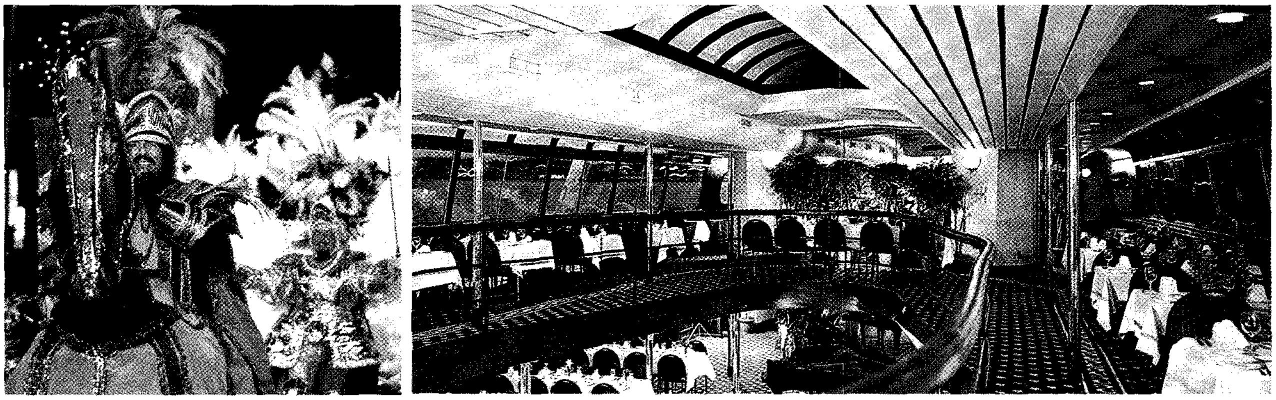
Brown of the Sea Grill. The four-course meal goes for $69.95 on weekdays, $79 weekends; for $49 more, you can indulge in a caviar service that includes two glasses of Champagne. Dance the night away to the music of a baby grand and eight-piece combo. Or you can book a Sunday brunch cruise, a two-hour daytime eye-opener that comes with a smorgasbord, dessert and beverages for $41.90 (children 12 and under, $19.95). **Pier 81 at W. 41st St. and the Hudson River (12th Avenue), 212-630-8100; www.worldyacht.com**

BROTHERLY FUN. Now's the time to break away to Philadelphia, less than two hours down the road or tracks. A string of blockbuster weekend events spread over the next four months makes the Philly Overnight™ package too good to pass up. Through March 30, you get one night in a hotel and the second night free (including hotel parking). Choose among 60 hotels in the city and countryside and receive a gift upon check-in and a Philly Overnight card that provides a two-for-one deal at Bucks County Coffee, the Philadelphia Trolley Works and the Audio Walk & Tour of historic Philadelphia. Rates for the two-night plan start at just $129. Philly will trot out a stirring entertainment calendar in the weekends ahead, starting with the



Photos courtesy of G. Widman, for Philadelphia Tourism (left), and World Yacht (right)

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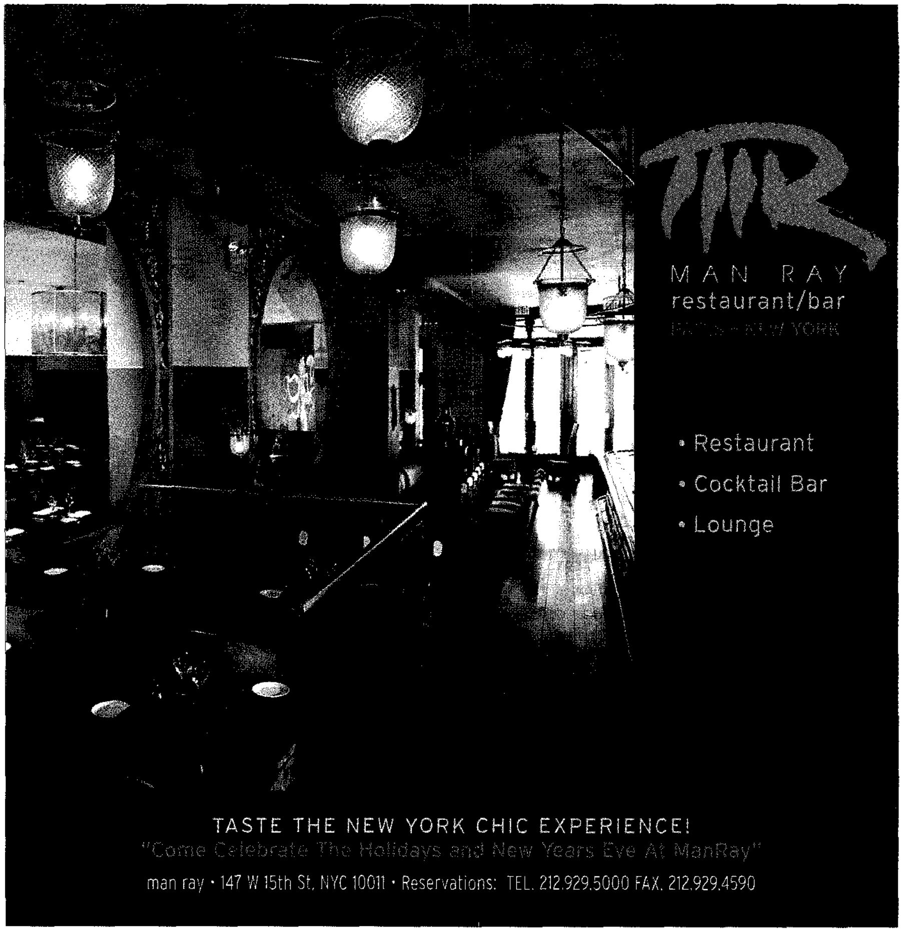

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The Winter Mummerland festival runs for a month, sending string bands and lighted floats through the streets, Wednesdays through Saturdays until Dec. 28. And the 102nd annual Mummers Parade down Market Street on New Year's Day will follow a gala and noisy New Year's Eve party in Center City, keyed by a fireworks display from Penn's Landing. **800-537-7676 or www.gophila.com**

BUBBLY BASH. You'll greet ought-three in style if you book **Club Planet**'s *boffo* New Year's Eve party at the Bryant Park Grill. The $150 admission includes nonstop open bar, appetizers, DJ and dancing in all three rooms of the stylish restaurant, and continental breakfast at 3 a.m. The gala, expected to draw 700 to 800, is coordinated by Club Planet, a party planner that can connect you with nightlife in New York and worldwide. For reservations, call **212-843-2400** or check out **www.clubplanet.com**

FINGER LAKES FLING. Slip away to lovely little Ithaca for the weekend and take advantage of a theater package that comes with all the holiday trimmings. The centerpiece is an evening at the 73-seat **Kitchen Theatre** in an historic building just off the Common, and featuring cutting-edge plays this winter season. With the theater ticket you get a hotel room and dinner starting at $137 per night.

You'll have plenty of time to case the shops, galleries and restaurants in this buzzing Finger Lakes college town, a four-hour drive from New York. For more information, call **800-284-8422; www.visitithaca.com or www.kitchentheatre.com**

TRIED AND TRUE. If there's flight and fancy in your soul, get away to the **Tryall Club**, an exclusive all-villa resort on a green hillside in Jamaica. Across its 2,200 seaside acres are a golf course of wide renown, a splendid nine-court tennis center with full staff, a gorgeous slip of a beach and 69 private villas scattered high and low—all of it spread around the dramatic 18th-century Great House. True to its name, Tryall insists you try it all—bird watching, flexing in the fitness center, treatments in the beauty salon and massage center, and dining in the villa, Great House or at the beach. **800-238-5290; www.tryallclub.com**

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CLASSY GLASSES. Keep an eye out for special holiday offers at **James Leonard Opticians**, an amiable and efficient optical store on Second Avenue in Midtown, and ask about the December sales. Co-owner Leon Folgen offers this practical advice for holiday shoppers: "It's the end of the year, the time to use flexible spending accounts." James Leonard carries contact lenses and a wide range of imported eyeglasses and sunglasses from Japan, Italy and France including designers such as L.A. Eyeworks, Chanel, Bada, Silhouette, Modo and Face à Face. **1010 Second Ave., 212-753-7733**

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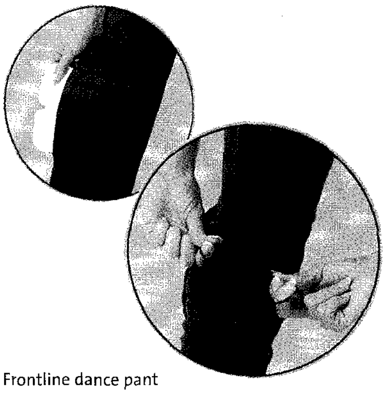
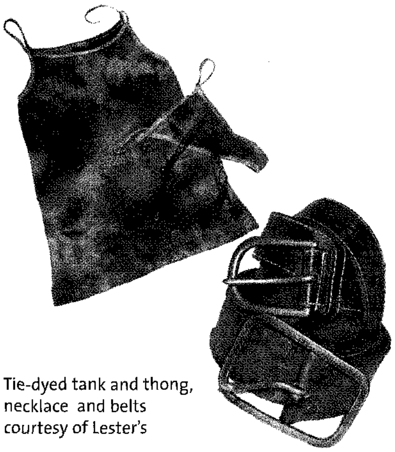


Frontline dance pant
courtesy of Capezio



Tie-dyed tank and thong,
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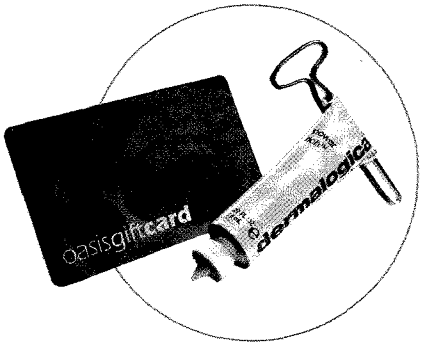
GIFTGUIDE

The opportunity to indulge your favorite people—friends, family or colleagues—is one of the best reasons to celebrate the holidays. Whether you give the gift of beauty or fitness, or a meal fit for a king, you'll be remembered fondly throughout the new year.



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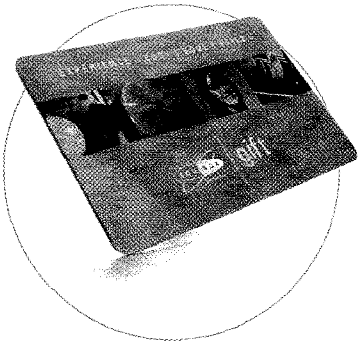
Let them choose their own holiday cheer with the **Equinox** gift card. It's the one card for The Spa, club membership, personal training and styles from The Shop at Equinox. Who knew silver could make them feel like gold? Exclusive holiday packages are also available. Call **212-774-6363** to order, or visit **www.equinoxfitness.com** for a full list of locations.



HIGH STEAKS

You don't have to come to New York to be part of the grand tradition. **Peter Luger**, the No. 1-ranked New York City steakhouse for 19 years running, offers its USDA Prime dry-aged steaks for home delivery. Each order includes two bottles of the famous Peter Luger steaksauce. And if that's not rich enough, a bag of chocolate coins tops off the gift package sweetly. To order, visit **www.peterluger.com**, or call **718-387-0500**, Mon.-Fri. from 8am-5pm.

Photos: Steve Wisbauer

new york HOLIDAYS

SEE AND SKI. If you need sharper eyes on the slopes this season, **Leonard Opticians** has the answer: ski goggles by Bolle, fitted with prescription lenses. The seasoned Midtown operation will also fit prescription snorkeling goggles. Leonard, a high-end optical store with more than 40 years in the business, has lately added the posh Prada ophthalmic line to what is already New York's largest inventory of fine frames. All items are custom fit and come with a promise: if you're not satisfied, the glasses will be remade for up to a year. **40 W. 55th St., 212-246-4452**

BACK IN THE SADDLE. The team at **Spine and Sports Medicine** will take care of the aches and pains that no one needs during the holidays. Whether it's your head or back that aches, joint or foot problems—you're treated by certified professionals in musculoskeletal care (physiatrists, physical therapists, chiropractors, neurologists) in an atmosphere that's more like a spa than a doctor's office. Renewing therapies include massage, acupuncture and reflexology. **275 Madison Ave., 212-986-3888; www.spineandsports.com**

HAIR DOCTORS. Women with thinning or damaged hair can come to Angelo David's **International Hair Salon** this season knowing they will be treated by the finest technicians in an atmosphere of warmth, energy and elegance. Owner Angelo David and his staff of six seek not only to provide customers with a fuller head of glorious hair, but also to shore up their self image and build a relationship with a salon they can trust. Clients who want traditional salon services are also well served. **48 E. 43rd St., 212-883-6620; www.internationalhairsalon.com**

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cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christophe [illegible]

MOVIES

Adam Sandler's Eight Crazy Nights

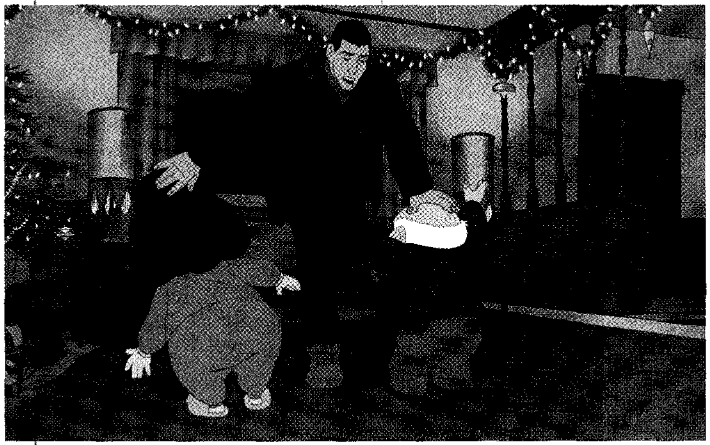
It's the perfect Adam Sandler vehicle. The man was *born* to be an animated character; his "Chanukah Song" may be the funniest holiday tune ever; and somehow, nobody's ever made a memorable Jewish-holiday movie, so he's sure to draw a share of the Chinese-food-and-a-movie crowd. **(Opens November 27; see listing, page 85.)**

THEATER

A Christmas Carol

It used to be that the New York holiday experience took tourists to Radio City and *The Nutcracker*. But through sheer star power and charm, the Theater at Madison Square Garden's annual show seems to have bah-humbugged its way to the same status. This year's Scrooge: F. Murray Abraham. **(Starts previews November 29 for a December 5 opening; see highlight, page 94.)**

IT'S CRAZY HANUKKAH MAN! Adam Sandler's voice stars in *Eight Crazy Nights.*



CLASSICAL MUSIC

Winterreise

The Schubert song cycle, newly staged by choreographer Trisha Brown for her dance company, accompanied by the baritone Simon Keenlyside. **(Premieres December 2; see listing, page 108.)**

SCHUBERT'S FINISHED: Trisha Brown's choreography to *Winterreise.*

Best of the Week

NIGHTLIFE

Arlo Guthrie at Carnegie Hall

For the gray-ponytail set, "Alice's Restaurant" is as much a Thanksgiving tradition as tofu turkey. This year, with Pete Seeger and others, Guthrie marks what would have been the 90th birthday of dad Woody. **(November 30; see listing, page 109.)**

BOOKS

Ridiculous!

In his tiny Sheridan Square theater, Charles Ludlam and his Ridiculous Theatrical Company turned a demented eye on classics in shows like *The Mystery of Irma Vep.* The city mourned when AIDS cut his life short in 1987, and David Kaufman's biography shows why. **(Applause Books; $29.95; in bookstores December 2.)**

RESTAURANTS

Thanksgiving at Daniel

It may not be a classic tradition yet, but we guarantee that Daniel Boulud is a better cook than your relatives. His three-course prix fixe is $89 and includes roast turkey and pumpkin soup, and *positively* no cylinders of canned cranberry sauce. ***(To reserve, call 212-288-0033.)***

SHOPPING

Cartier's Windows

Add another stop to your holiday-window-display tour this year. Cartier is showing off its most jaw-dropping pile of ice: the 962-carat Patiala Necklace, crafted in 1928 around a golf-ball-size yellow diamond, lost for decades and now restored. **(653 Fifth Avenue, at 52nd Street.)**

TOP five

Latkes

Of course, you can find them at Zabar's and the 2nd Avenue Deli. But miraculous-tasting versions of Hanukkah's traditional potato pancakes appear all over town. Atkins devotees, avert your eyes.

1. Sarge's Deli

A latke-lover's Xanadu. Dense, huge, cut with bits of carrot and onion, and fried in enough oil to last eight days, they're less potato pancake than gastronomic landmass. Three make a very substantial meal. **(548 Third Avenue, near 36th Street; 212-679-0442; $2.50 each.)**

2. Essex

Topped with sautéed apples and a honey-cream sauce and served with spinach-shiitake-black-bean hash, they're the latkes your bubbe never made. **(120 Essex Street; 212-533-9616; $8 for two.)**

3. Christina's Polish Restaurant

Peppery, crisp, and quite ungreasy. Served with applesauce or sour cream, they're worth the trip to Greenpoint. **(853 Manhattan Avenue, Brooklyn; 718-383-4382; $4.50 for three.)**

4. Yonah Schimmel's Knishes

Turns out they make more than knishes. Although the latkes are a bit tough and more than a bit microwaved, it's hard to beat hot fried food eaten straight from a brown paper bag. **(137 East Houston Street; 212-477-2858; $1.50 each.)**

5. B&H Dairy

Perfectly crisp on the edges, thick and soft at the center, these things are the size of 45s. Best eaten on an empty stomach, with total disregard for one's health. **(127 Second Avenue; 212-505-8065; $4.25 for three.)**

REBECCA MARX

Can't believe the holidays are here already?

Not to worry—**New York Metro** has been planning ahead. Visit our guide to restaurants, gift ideas, charities, and more at newyorkmetro.com/holidays.

PHOTOGRAPHS: FROM TOP, BEATRIZ SCHILLER; COURTESY OF COLUMBIA PICTURES INDUSTRIES, INC.

Good-bye, Prof. Chips

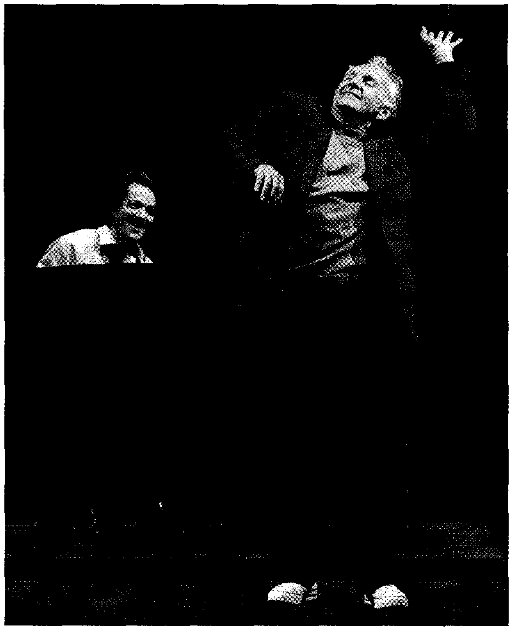
It has been a best-seller and an award-winning TV film, but Mitch Albom's *Tuesdays With Morrie* finds its most powerful permutation in an indelible new stage version.

I HAVE NOT READ MITCH ALBOM'S **Tuesdays With Morrie**, but I saw the TV movie with Jack Lemmon, and I caught one of Morrie's appearances on *Nightline*. I'll go out on a limb and declare Jeffrey Hatcher and Mitch Albom's 90-minute intermissionless stage adaptation the most incisive, affecting, indeed perfect form of this deeply moving story. Surely no one needs to be told that tale, of a beloved Brandeis sociology prof, Morrie Schwartz, and his favorite student, Mitch Albom, who, after sixteen years of neglecting him, came back to Morrie, who was dying of Lou Gehrig's disease. Visiting him every Tuesday by plane from Detroit to Boston, Albom succored Morrie and recorded his uncommonly brave, wryly stoical, exemplary final months.

But no matter how well you know this story, the play will make it more vivid, more shattering, more humorous for you. For this is no mere docudrama; it is also art (Hatcher is a notable playwright), and art, however unfair that may be, is more real than life to those not immediately concerned. This piece of theater strikes me as indelible, unforgettable—the true memento mori for all of us, and the finest memento of Morrie.

David Esbjornson, who is evolving into a major director, has beautifully orchestrated two incomparable performances. As Morrie, Alvin Epstein achieves the greatness that has hitherto narrowly eluded him. He is masterly in timing and delivery, inflection and silence, movement and stillness. Matching him all the way is the Mitch of Jon Tenney, known as talented and handsome, but now also humanly involving, mellowly comical, and heartbreakingly true.

Robert Brill's sliding black panels, eliminating all frills, sparely reveal the few evocative necessaries, concentrating on framing the two human figures. And Brian MacDevitt gives us a fully dramatic lighting plot, almost a play within a play, sculpting, intensifying, or wistfully dissolving the two characters. This is a play that might—incredibly, just might—change your life.



A CODE YOU CAN LIVE BY: Jon Tenney, left, is the student, Alvin Epstein his dying former teacher, in *Tuesdays With Morrie.*

Tuesdays With Morrie
By Jeffrey Hatcher and Mitch Albom, based on Albom's book.

Boston Marriage
By David Mamet.
See Theater listings for details.

TO SAY THAT DAVID MAMET'S **Boston Marriage** is inane would almost be flattery. It is preposterous, arrogant, crude, pointless, and numbingly dull. Having thus far been mostly an American-accented Pinter epigone, Mamet now sets out to be a Wilde imitator, though with added mean-spiritedness and vulgarity.

What Mamet seems to take for the true revelation of a turn-of-the-century Boston drawing room and its goings-on—unless, without exculpating him, it is intended as pure fantasy—has no bearing on anyone, no relevance to any time or place. We have here Anna, a rich man's kept woman, in her Day-Glo orange salon, where she is joined by a friend, Claire, and the two have at each other or, together, at the hapless young Scottish maid, Catherine, who keeps bursting into tears for reasons hardly better than being caught in a Mamet play.

There is a feeble excuse for a plot: Claire wants to use Anna's well-appointed home for a trysting place with a teenage girl she intends to seduce. When the girl (never seen) arrives, there is a surprise first-act ending involving a jeweled necklace given Anna by her protector. This necklace also motivates the would-be amusing shenanigans that take up Act Two, until the meaningless farce comes to an unsurprising ending. The humor, if one may call it that, consists of having Anna and Claire exchanging, in endless one-upmanship, insults whose flowery and stiltedly archaizing language is periodically littered with today's grossest obscenities. The rest of the time, the ladies nastily mock and humiliate the servant. One hundred minutes of this!

As Anna, Kate Burton is insufferably smug and arch, more mechanical doll than human being. Martha Plimpton at least adds some ballsiness to Claire's preening and posturing. To Catherine, Arden Myrin brings little more than a specious Scottish accent.

Most of Paul Tazewell's costumes are, however unintentionally, in execrably gaudy taste; Walt Spangler's Art Nouveau set seems intentionally absurd. Karen Kohlhaas's direction plays wholeheartedly into the leaden preciosity of the text and manages to make an already dreadful play even more abominable. We are told that the London production was vastly superior. Well, yes, stylish British actors can make things better, but a silk purse out of this? Never. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

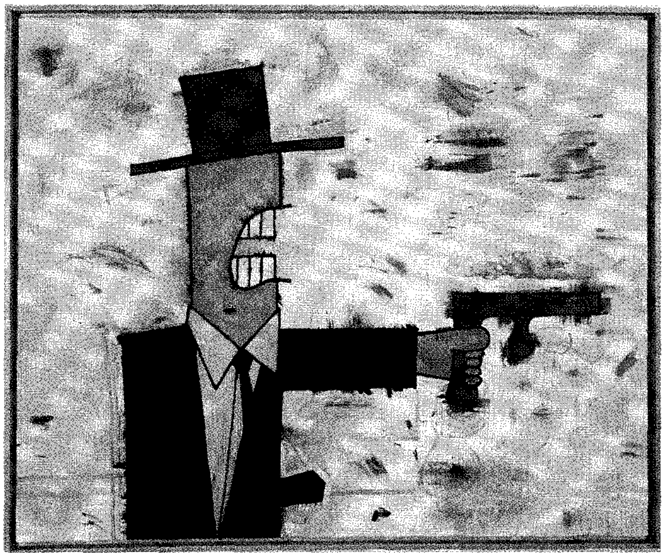
PHOTOGRAPHED BY CAROL ROSEGG.

ART MARK STEVENS

Man at His Beast

In the dark, cartoonish paintings of Carroll Dunham, currently on display at the New Museum, a veneer of slapstick can't conceal the underlying savagery.

IN THE LATE SIXTIES, PHILIP GUSTON—an Abstract Expressionist admired for the subtle delicacy of his brush—suddenly began making very awkward pictures. While retaining his fine-arts touch, he created cartoonish images of shoes, whiskery faces, and dangling lightbulbs. The established art world reacted with dismay. But many younger painters admired the beautiful, bastard mix, delighting in Guston's unholy marriage of high art and low illustration. His approach seemed to offer a way to invigorate traditional painting, and it felt true to the jumbled messages of contemporary culture. During the same period, young artists were also fascinated by Cy Twombly's graffitilike scribbles, R. Crumb's propulsive, scabrous line, and the sort of campy surrealism traditionally dismissed as kitsch by serious critics. Young artists were academic-minded, too—fluent in conceptual art and trained in the genealogies of art history—and, with riots, assassinations, and Vietnam fresh in their minds, took a dark view of humanity and American power.



APPETITE FOR DESTRUCTION: That signature Dunham character in *Suit* (1999).

Carroll Dunham came of age in this milieu. Now the subject of a mid-career retrospective at the New Museum organized by Lisa Phillips and Dan Cameron, he has created a body of work that occupies the edgy space between painting and the angry, expressionist cartoon. Much as cartoonists will, he has invented a signature "character." Or perhaps it's more like a signature creature, a humanish thing that's mostly mouth, teeth, and genitals. Usually (but not always), it's male. It sometimes wears a tie and a stovepipe hat, and, significantly, it has no eyes. In other words, it is mainly soulless appetite. It inhabits an environment of violence, constantly fighting with others of its kind. Its penis-nose is a weapon that both spears its owner—sort of goofily, like the arrow in Steve Martin's head—and shoots, spits at, and bops other snarling creatures. Dunham conveys violence not just by illustrating it but also through his handling of line and color. He smears the hues and tears the forms and scribbles across the surface in a kind of eloquent frenzy.

In Dunham's art, not much reason is given for the ferocity. There might be a battle between male and female creatures, for example, but no narrative explains why. It just seems to be the nature of the beast. Many of his paintings convey the hidden physicality of people through vaginal forms, intestinelike shapes, and scatological soilings; some have a raised surface of bumps, which recall the pictures taken with an electron microscope of viruses or cellular mutations. The sensation of inner physicality in Dunham's art also represents, of course, a mental or spiritual condition. (If we were still in the Freudian era, we might call him a painter of the inner *id*iot.) In our culture, rage at human violence and folly no longer takes the form that it did in, say, prewar German Expressionism. Instead, it wells up through cartoons and the jangling color of pop. There is some slapstick comedy in Dunham—something like Moe boinging Larry and Curly—but any smile is also a grimace.

Carroll Dunham
At the New Museum;
through 2/2/03.
See Art listings for details.

Dunham's art depends mainly upon the graphic energy of his line. His recent black-and-white paintings, somewhat more abstract than usual, highlight this visual strength. The creatures demand less of our attention while the line itself conveys more of the message. The compositions, in turn, appear more formal. Strangely enough, Dunham actually has a rather studied sensibility. What I find disquieting about his art, in fact, is less the subject matter than the mixture of savvy and savagery. The images of bestial bashing in late Goya do not have that quality. They seem to silence the voices of art: They come from the very bottom of the human well. Something similar is true of late Guston. The contrast between elegant touch and simple, rough-hewn imagery conveys so much melancholy that one hesitates to disturb the imagery with analysis. But with Dunham, I find myself full of scratchy internal chatter about artistic sources and questions about the formal value of the paintings. I respect the work but don't find myself moved to dumbfounded silence. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

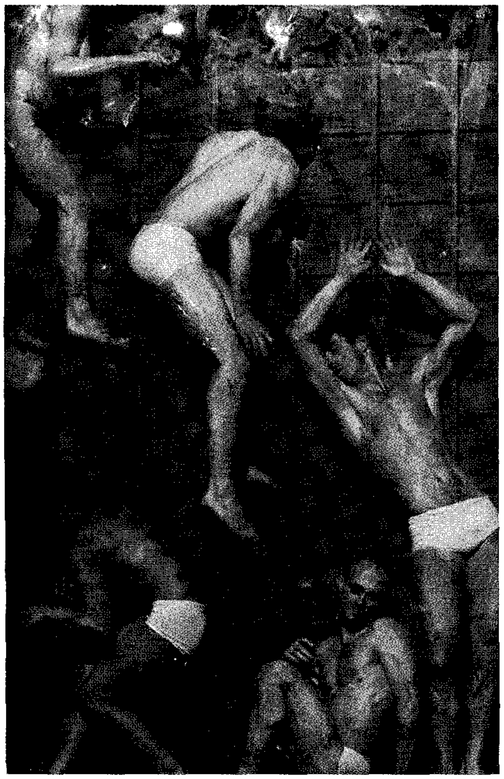
PHOTOGRAPH FROM THE NEW MUSEUM OF CONTEMPORARY ART.

DANCE LAURA SHAPIRO

Body Art

At the Next Wave Festival, Berlin dance phenom Sasha Waltz tempers the bleak, impersonal vision of *Körper* ("Bodies") with an ambivalently upbeat ending (we *think*).

SEVERAL MINUTES BEFORE CURtain time, people are still shuffling down the aisles to their seats when they notice that something is already happening up on the stage of the BAM Opera House. A couple of black-garbed figures are busy doing what dancers do—rolling around, pushing each other here and there—looking very industrious and completely impersonal as they stride about. Behind them is a huge black wall with a small hole in it. A couple of hands are poking through the hole, waving at us, perhaps engaged in their own little dance. How cute! But those hands . . . they're so frantic . . . someone could be trying to escape or calling for help. The dancers are paying no heed. Suddenly, the hands are gone; now there's an arm protruding through the hole, and now a leg sticks out, bare and helpless. If this is a warm-up, it's utterly chilling.



BODIES, UNREST, AND MOTION: The dancers in Sasha Waltz's *Körper* seem at once essentially alive and dehumanized.

The news that a Next Wave Festival choreographer was being hailed as the new Pina Bausch wouldn't have inspired me, for one, to lead a stampede to Brooklyn; but what a mistake it would have been to miss out on Sasha Waltz. Their work does have similarities—both artists like a big, bleak stage full of inscrutable carryings-on—but while Bausch turns out endless productions fixated on death and underwear, Waltz is blessed with a brilliant theatrical imagination and the talent to edit it. The 90-minute dance that received its American premiere at BAM two weeks ago is called **Körper**, or *Bodies*, and it unfolds in a series of mesmerizing scenarios that reveal not only Waltz's gift for stagecraft but also her eye for the truly creepy.

Körper ("Bodies")
American premiere of a dance choreographed by Sasha Waltz, at BAM's Next Wave Festival (closed).

Thirteen bodies, often bare or nearly so, make up the materials for *Körper*, and it's clear that while they're human, they have no role in nature anymore. An industrial ethos seems to govern the stage as we watch bodies obediently disintegrate. Now and then, a dancer steps forward and recites a story about himself or herself, pointing to an ear, an elbow, or a foot as the story proceeds. Invariably, they affix the wrong name to each part they mention. Or two women set about annotating one another, marking their organs in red and shouting out a price. "Lungs, $77,000! Kidneys, $54,588.01!" In an interlude that's the closest this dance comes to charming, a woman whose bottom half is a pair of male legs that happen to be turned around backward encounters a man with the same affliction. Meanwhile, a sound score by Hans Peter Kuhn emits clangs and hisses that turn the opera house into a factory.

Perhaps the scariest dimension of the dance emerges in a set piece that Waltz stages early on. In the middle of the black wall that towers over the stage, a large window is illuminated, and splayed across it are seminude bodies—first two, then more, and still more. Some bodies edge into the lighted space from the sides of the window, and others descend slowly from the top, stretching and curling and tilting like so many amoebae seen under a microscope. Bare and silent, they could be the sinners in a hell imagined by Hieronymus Bosch, but they're strangely impassive as they struggle and collide.

Audiences are always voyeurs; here, uncomfortably, we're scientists as well, gazing coolly at human specimens pinned under glass. At moments like this, the Holocaust seems to hover near, but Waltz doesn't need explicit references to German history to make a point about the science of dehumanization. Later on, there's an expressionless man in blue briefs who—with amazing trompe l'oeil—pulls forth white eggs from his body, watches his heart burst from his chest, and bleeds water until he's wrung dry. He makes that point just fine.

Clearly, silver linings aren't on Waltz's must-include list; but she offers one image that makes a notably cheering suggestion about art. (Or maybe she doesn't, but I'm going to read it that way.) The dancers walk on their toes across the rear of the stage, arms outstretched, and as they pass, they leave a white trail on the wall at shoulder level. Each is carrying chalk, it turns out. Each is wearing a scarf made of jangling little bells, so there's a musical trail as well. Aha! Dance leaves a mark, after all. Art survives, creativity triumphs. As I say, Waltz might have quite a different moral in mind for *Körper*, but I like this one. ■

PHOTOGRAPHED BY RICHARD TERMINE.

PETER G. DAVIS

Crazy for the Lad

Singing Britten in his Philharmonic debut, tenor Ian Bostridge shows he's a Rimbaud doll; a concert dedicated to Psalms; the Met's powerful *Fidelio* proves it's a keeper.

Ian Bostridge IS A CONFRONTATIONAL singer, and he makes some people uneasy. When I first encountered him, singing a German lieder recital at the Frick Collection a few years ago, his rail-thin figure, eyeball-to-eyeball engagement with his audience, and frighteningly intense identification with Schumann's split musical personality suggested some sort of psychotic Shropshire lad singing his heart out. Indeed, the rattled music critic from the *Times,* a fellow Brit on duty that afternoon, couldn't take it and wrote a review that made his horror all too apparent.

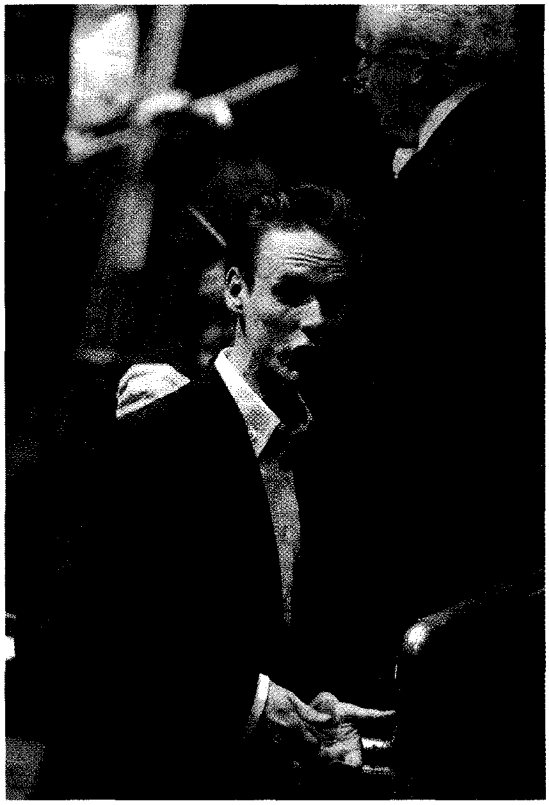
Well, since then, Bostridge has become the darling of the British musical Establishment and England's most celebrated tenor since Peter Pears. At a time when the major record labels are in crisis and even the starriest singers go unrecorded, Bostridge turns out one disc after another, mostly for EMI Classics and its affiliates. In the past few months, his EMI releases have included the leading roles in Mozart's *Idomeneo* and Benjamin Britten's *The Turn of the Screw,* while his recital discs have featured German lieder by Schubert and Schumann, Janácek's *Diary of One Who Vanished,* a song cycle composed especially for him by Hans Werner Henze, and a crossover album devoted to the songs of Noël Coward. All this whetted appetites for Bostridge's recent debut with the New York Philharmonic, Sir Colin Davis conducting, where he sang Britten's *Les Illuminations,* a song cycle for high voice and strings based on the poems of Rimbaud.

Although not written specifically for Pears, the composer's lifetime companion, *Les Illuminations* is still closely associated with this singular voice, its almost ethereal vibratoless purity and technical ease around the register break where most tenors run into problems. Bostridge has a rather different sort of voice, just as well-schooled but with a juicier, more plangent tone that he uses to achieve the expressive effects and vocal colors that make his style so arresting. He also points up the verbal twists and exotic imagery of the French text more tellingly than any singer I know, relishing the homoerotic element that the 26-year-old Britten has translated into music that still startles in its vivid pictorial strokes and aching sensuality. Britten never publicly came out, but he might just as well have after writing this uncharacteristically luscious piece in 1939. The composer's recordings of the cycle with Pears remain in a class of their own, but it was salutary to hear Bostridge and Davis, two straight musicians, capture the essence of the piece so effectively in this haunting, exquisitely detailed performance.

Ian Bostridge
Performing Britten's *Les Illuminations* with the New York Philharmonic.

A Program of Psalms
American Composers Orchestra at Carnegie Hall.

Fidelio
Opera by Beethoven at the Metropolitan Opera.


LIVE WIRY: Ian Bostridge performs Britten's *Les Illuminations.*

ANY NUMBER OF DIFFERENT themes could be detected during the recent **American Composers Orchestra** concert in Carnegie Hall, the first under the direction of the ACO's new music director, Steven Sloane. All the pieces related in some way to Psalms, which has been inspiring composers, believers and nonbelievers alike, for centuries. The other inescapable leitmotiv had to be Stravinsky's *Symphony of Psalms,* a classic that seemed to hover in the subconscious of all five living composers on the program. David Lang's *How to Pray,* commissioned as a brief orchestral introduction to the concert, even borrows the distinctive solo piano line that threads through the opening measures of Stravinsky's score, thereby creating a homage to this seminal twentieth-century masterpiece.

Five short works followed, two Psalm settings by Charles Ives, excerpts from *Psalm* by Jon Magnussen, Milton Babbitt's *From the Psalter,* and *Supplications* for chorus and orchestra by Shulamit Ran. Interestingly, the Magnussen piece was composed in 2001–02 to accompany José Limón's 1967 ballet *Psalm,* which Limón originally hoped would be danced to the *Symphony of Psalms.* The Babbitt work, a five-minute cantata for soprano and string orchestra, also pays its respects to Stravinsky, in this case the composer's later serial style, in music that glows with Babbitt's

PHOTOGRAPHED BY CHRIS LEE.

characteristic cool instrumental purity and lyrical sophistication.

The main event of the afternoon was John Harbison's *Four Psalms*, written to celebrate the fiftieth anniversary of the founding of the state of Israel. This ambitious 40-minute piece is constructed around four Psalms sung in Hebrew by the chorus, interspersed with English commentary on contemporary Israel by living people. Several audience members walked out during the performance; whether they were offended by the words or the music is difficult to say—Harbison's idiom is hardly inaccessible, and his choice of texts takes pains to give a fair representation of Israel's "present moment." Then again, it could be that the aesthetic of the whole piece is flawed. Harbison seems far more comfortable dealing with the elevated poetry of the psalmist than he does with the more down-to-earth language of his interviewees, which, more often than not, sounds awkwardly intrusive. Perhaps the four Psalms, eloquent statements by themselves, deserve a home in a different piece.

JUST SO THERE'S NO CONFUSION, THE METropolitan Opera's upcoming telecast of Beethoven's **Fidelio** next month, the day after Christmas, was filmed two seasons ago, with a cast quite different from the one performing in the current revival. Both are worthy of the occasion and respond eagerly to Jürgen Flimm's grim but fluidly cinematic treatment of an opera with a theme—individual freedom versus brutal tyranny—that unfortunately never seems to become irrelevant. Flimm's prison milieu is vaguely contemporary, but the people who inhabit it are real and timeless, as a homely domestic situation develops into a tense life-and-death struggle.

As Leonore, who goes through hell to free her unjustly imprisoned husband, Waltraud Meier may be functioning at the limits of her vocal capacities, but she does so honorably and the effort only increases the power of her impersonation. Johan Botha (Florestan), Richard Paul Fink (Pizarro), and Matti Salminen (Rocco) are all compelling, and the orchestra under Peter Schneider gives a thrillingly propulsive account of the score. I suspect that no competent cast can go wrong in this carefully thought-out and dramatically riveting production of Beethoven's masterpiece. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

Away We Go

With *Taken,* Steven Spielberg hits every cliché in the aliens-having-their-way-with-us playbook. Do we care? *Nah.*

IN CASE YOU WERE WONDERING, they really have been busy, those little gray-skinned androgynes with the almond-shaped eyes in the oversized heads—not only saucering in whenever they want to and sucking up whomever they please but also performing abominable experiments on us in their orbiting space labs, fertilizing our eggs behind our backs, sticking implants that look like tumors into our feverish brains, and making our noses bleed. All this plus dolphins and hypnotherapy, not to mention wheat that glows in the dark and crop circles that say "howdy."

On the other hand, it may be that aliens mean us no permanent harm. They just don't know any better. They crossbreed to batch up a better evolutionary product, like square tomatoes. They need us to complete themselves, like an acrostic. And this fiddling consumes a lot of time, at least four generations for three different families in places like Montana, Nevada, and Texas, amounting to twenty hours over two weeks on the Sci Fi Channel. Fortunately, though I haven't seen them all in the rough-cut version of Steven Spielberg's **Taken**, there will be plenty of special effects to keep us from thinking too much. After which, except in dreams and deep regressions, we won't remember anything anyway.

Taken
Monday through Friday, December 2 through 6 and 9 through 13; 9 to 11 P.M.; Sci Fi Channel.

Wire in the Blood
Mondays, December 2, 9, and 16; 9 to 11 P.M.; BBC America.

Young Dr. Freud
Wednesday, November 27; 9 to 11 P.M.; Channel 13.

To be fair, I enjoyed these many hours even as I deplored them. Narrative is my last remaining addiction. Ten different directors and dozens of actors get to play in the twilight zone before superpsychic 9-year-old Allie (Dakota Fanning) is raptured up to the great beyond in a column of blue light. By the time we reach this teleportation, relatively familiar TV faces like Michael Moriarty, James McDaniel, Matt Frewer, and Eric Close will have come and gone. We are left with the bereft (Emily Bergl and Adam Kaufman,

NOT A BIRD, NOT A PLANE, EXACTLY: Steven Spielberg's *Taken* has everyone checking out the skies for alien sightings.

PHOTOGRAPH BY ALAN ZENUK.

who don't even know that they've had sex till they go into group therapy) and the evil (Heather Donahue, who has graduated from the *Blair Witch* bitch to a mad scientist willing to kill anybody who interferes with her career goals).

It's not just that *Taken* has bought into every loony tune in the UFO canon, from the preborn-polliwog look of the alien invaders to a government cover-up at Roswell and everywhere else. (In fact, by the end of these two weeks, the American military will have abducted almost as many civilians as the E.T.'s have.) It's that *Taken* apparently intends to be an anthology of those tunes, the authorized CD of late-twentieth-century mythomanias, all paranoia all the time, lacking only that sense of humor we could count on to show up once a month on *The X-Files.*

So put *Taken* into the time capsule. When the alien anthropologists actually do arrive to inspect our ruins, they should bring along a missing perspective: Each of our ages coughs up its fur ball of anxiety in a form appropriate to its imaginative resources—a phantasmagoria of faeries, goblins, trolls, gnomes, and freaks; of wild men, wolf boys, zombies, and witches; of triffids, pods, blobs, and body snatchers. Devil worship and demonic possession! Fluoridated water and socialized medicine! Our millennial lot has been alien abductors and satanic day-care teachers.

To whom we might very well add the serial killer in *The Mermaids Singing*, the first of three adaptations of Val McDermid mystery novels on BBC America under the umbrella title of **Wire in the Blood**. All three TV movies feature Robson Green, who did much the same sort of thing in *Touching Evil*, as Dr. Tony Hill, a clinical psychologist turned criminal profiler, and Hermione Norris (*Mad Cows, Cold Feet*) as Detective Inspector Carol Jordan, whose partnership with the tormented Tony verges on the personal before veering off. First up, they must figure out who in the north of England is kidnapping young men, not all of whom are gay, then torturing them with medieval instruments like the rack or strappado, and finally videotaping their death agonies (snuff films with production values). Not for the squeamish, but remarkably well done.

After which, we will probably need **Young Dr. Freud**, David Grubin's two-hour documentary on the Abe Lincoln of psychoanalysis reading Cervantes and snuffling cocaine while Martha peels an apple. There is nothing new here for a reader of any of the standard biographies—not surprisingly, the day his father died was fraught—but some lively opinionizing by granddaughter Sophie Freud, historian Peter Gay, and biographer-analyst Elisabeth Young-Bruehl. Liev Schreiber is the voice of "Sigi"; Blair Brown jollies us along. Did you know that Carl Jung believed in flying saucers?

- **Uncle Saddam** (NOVEMBER 26; 7 TO 8:10 P.M.; Cinemax) is a peculiar hybrid of Joël Soler, the French filmmaker who shot remarkable footage inside Iraq in 1999; Scott Thompson, who has written the sort of script we'd expect from a Kid in the Hall; and Wallace Langham, who narrates as if he were still on *The Larry Sanders Show.* You'd think our new war has already been rehearsed as a skit on *Saturday Night Live.* And I don't mean this in a good way.

- **Paul McCartney's "Back in the U.S."** (November 27; 9 to 11 P.M.; ABC) follows the former Beatle to 34 American cities for fourteen weeks earlier this year. While interesting enough to look at and listen to, this program in no way helps us to understand his new wife, Heather, nor assuage our regret in the least that John left Paul for Yoko.

- **It's a Very Merry Muppet Christmas Movie** (November 29; 8 to 10 P.M.; NBC) lets Kermit, Miss Piggy, David Arquette, Joan Cusack, Whoopi Goldberg, William H. Macy, Kelly Ripa, Carson Daly, and the cast of *Scrubs* make fun, simultaneously, of *Moulin Rouge* and *It's a Wonderful Life.*

- **The Brady Bunch in the White House** (November 29; 8 to 10 P.M.; Fox), never mind how, lands Gary Cole as Mike, Shelley Long as Carol, and the whole rest of the Bunch in the White House as the president and the First Family. Who exactly are we laughing at? If not ourselves, we will get dumber every minute of this movie.

- **Christmas Rush** (DECEMBER 1; 8 TO 10 P.M.; TBS) has Dean Cain as a tough cop on unwilling holiday, Erika Eleniak as his blonde wife in the wrong place at the wrong time, and Eric Roberts as a master thief with medical bills, combining here for a sort of *Die Hard Goes to a Suburban Mini-Mall.* Much more in the Christmas spirit than the Muppets or the Brady Bunch.

- **The Christmas Shoes** (DECEMBER 1; 9 TO 11 P.M.; CBS) asks music teacher Kimberly Williams not to die until workaholic lawyer Rob Lowe discovers the true meaning of the holiday season, with the help of his mother and Dorian Harewood. For this sort of role, he leaves *The West Wing*? ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

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HAL RUBENSTEIN

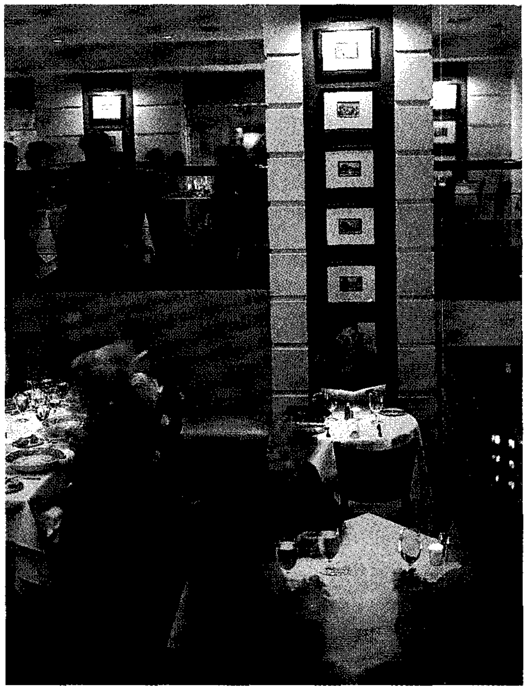
A Little Aix Static

At Didier Virot's vibrant new outpost on the Upper Ouest Side, dishes are artfully conceived to challenge the senses—even if sometimes our senses just aren't up to the task.

IT'S JUST SO WEIRD. NO, NOT THE election; that's simply tormenting. Less frightening but more confounding is that right now, **Aix** is hotter than Dennis Quaid's stolen kiss in *Far From Heaven.* Its three carnelian-red-and-cornmeal-yellow-accented floors are regularly filled with spirited patrons practically presold on dinners they've yet to eat. Yet, less than two years ago, the dining room of Didier Virot's inaugural venture in the Dylan Hotel was often nearly as barren as Julianne Moore's heavenly bed. Granted, Virot's starkly appointed space was icier than a Brecht medley by Karen Akers, and service struck such a level of punctiliousness that one was tempted to rub the flatware against one's sleeve so waiters wouldn't sneer at the finger marks. Still, the former executive chef of JoJo was no less talented then than he is now.

So does success hinge on choosing a cozier color scheme? Having investors with access to a juicier Rolodex? Could it be Virot's nifty cocktail menu? The overflow from nearby Ouest? As beneficial as these factors may be, it's doubtful that any one of them provides Aix's magic key. And no recommendation, not even a socko review, can necessarily make you show up more than once. Engaging as it is, Aix's neo-brownstone interior is most laudable for its ingenious solutions to this tricky multitiered chamber, more dramatic in its height than its width or length. And Tom Valenti's big-hearted bistro food at Ouest is as unlike Virot's precise, contrapuntal cooking as Will's friend Jack is to any gay man I'd ever loan car fare to.

Still, it's not as if moving on up to the West Side has prompted any great desire in Virot to play to the locals. Had that been his goal, it's doubtful he would have risked the powerful tang of sardine tartare in a dense vegetable pistou. Only once in three bowlfuls was its addition overwhelming. Otherwise, like the flavors in all of Virot's appetizers, it fractured expectations in delightful ways. Shards of crabmeat in a cannelloni studded with celery root and clams tasted sweeter because of a broth of red chili and thyme. Silken ribbons of tuna laced through layers of cucumber in sheep's-milk yogurt with dashes of horseradish and coriander. Tomato tarts were startling with perfume of green basil and Parmesan. Foie gras rolled in pistachios was gloriously elevated instead of outdone by an exacting balance of potato-quince crumble against peach coulis. An even more precarious triumph was the airy gnocchi vaporizing amid a luscious black-truffle emulsion.



MARKS THE SPOT: At Aix, great squab and goat-cheese pasta.

Aix
2398 Broadway, at 88th Street (212-874-7400).

After appetizers, Virot's kitchen occasionally stumbles over its delicate feats of equilibrium. Pastas were way off; penne in plum-tomato sauce is capsized by more smoked salmon than a Zabar's regular could mash on a bagel; basmati in a refreshing lemon emulsion is smothered by enough prosciutto to accompany a whole honeydew; and potato-and-spinach cannelloni in Parmesan cream is a disturbing excess of softness for a clientele still capable of chewing.

But then there's goat-cheese pasta in red sabayon that's as gratifying as the lush braised lamb shank and lean slices of loin it accompanies. Dorade bristles with the fervor of radish and fennel. Roast sea bass is ably enhanced by a judiciously restrained olive sauce. Squab is so superb you want to gnaw at the roasted legs like someone out of *Tom Jones.* But venison is stultifyingly flat. A strikingly golden chicken rises way above the level of comfort food when baked with star anise and honey, yet a blushingly pink tenderloin of pork is bludgeoned by an uncharacteristically clumsy overdose of ginger in a caramel sauce.

It's over dessert that one starts to wonder whether, in time, Aix might satisfy even more if Virot tried to dazzle less, since some of pastry chef Jehangir Mehta's offerings exhibit the keenest overdose of artisanry. Apple-rosemary brioche is gorgeous, almond crème brûlée exceptionally smooth. But while an incredibly poised Provence salad—candied celery, melon, and green tomato with a mint sorbet—would be a consummate side dish at any summer picnic, it's as self-consciously precious a way to close a meal as Mehta's velvety licorice panna cotta. "It's different. But it's very weird," said the redhead at the next table. "Too weird." But then, so is success. ■

Aix, Dinner, Sunday through Thursday 5:30 to 10:30 P.M., Friday and Saturday to 11 P.M. Appetizers, $8 to $16; entrées, $24 to $29. All major credit cards.

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PHOTOGRAPHED BY KENNETH CHEN.

Edited by Ben Kaplan

NEW THIS WEEK

Adam Sandler's Eight Crazy Nights
Animated Hanukkah musical voiced by Sandler and his former *Saturday Night Live* cronies Rob Schneider, Kevin Nealon, and Jon Lovitz. Directorial debut of Seth Kearsley. (1 hr. 11 mins.; PG-13) • Opens 11/27.

Dead or Alive: Final
Takashi Miike's futuristic Japanese cult film, the third of a trilogy, about an evil dictatorship and the rebels who stand up against it. With Show Aikawa and Riki Takeuchi. In Japanese, with English subtitles. (1 hr. 30 mins.; NR) • Opens 11/29.

Extreme Ops
Devon Sawa and Bridgette Wilson-Sampras are daredevil skiers forced to confront a Serbian terrorist after their film crew captures him on tape. Directed by Christian (*Joan of Arc*) Duguay. (1 hr. 33 mins.; PG-13) • Opens 11/27.

Rabbit-Proof Fence
Three young Aborigine girls, whisked away by the Australian government to be trained as housekeepers for white families, escape from internment and flee across the desert. Surprisingly poetic film, based on a true story, avoids the usual hysterics and presents an otherworldly portrait of human determination in a desperate, haunting landscape. Co-starring Everlyn Sampi, Tianna Sansbury, and Kenneth Branagh; directed by Phillip Noyce. (See box.) (1 hr. 35 mins.; PG) • Opens 11/29.

Solaris
George Clooney plays Chris Kelvin, a psychologist sent into outer space to investigate a ship that has lost contact with Earth. Remake of Andrei Tarkovsky's 1972 existentialist thriller. Directed by Steven Soderbergh; co-starring Natascha McElhone. (See box.) (1 hr. 35 mins.; PG-13) • Opens 11/27.

Treasure Planet
Disney updates Robert Louis Stevenson's *Treasure Island* into this futuristic tale of an unlucky young adventurer seeking a legendary stash of loot, accompanied by an assortment of intergalactic sidekicks. Visually stunning film has a plodding narrative, and seems at times like an overearnest, expensive *Futurama* episode, but should keep kids reasonably entertained. Featuring voices of David Hyde Pierce, Emma Thompson, and Brian Murray. (1 hr. 36 mins.; PG) • Opens 11/27.

COLD MOUNTAIN: It's Gen X vs. terrorism in *Extreme Ops*.

Wes Craven Presents: They
The director of *A Nightmare on Elm Street* returns to bad dreams, this time producing director Robert (*The Hitcher*) Harmon's scary movie about a haunted graduate student who discovers that bad dreams do come true. (1 hr. 30 mins.; PG-13) • Opens 11/27.

REVIEWS BY BILGE EBIRI.

Now Playing

Ararat
Ambitious portrait of the Armenian genocide of the early twentieth century is less about history than its present-day resonance throughout the Armenian diaspora. Co-starring Charles Aznavour and Elias Koteas; directed by Atom Egoyan. (1 hr. 55 mins.; R) • 2; 31; 40.

Auto Focus
Paul Schrader's movie about the sordid life of Bob Crane, the star of *Hogan's Heroes*, has its low-key fascinations, but Crane, played with affable opacity by Greg Kinnear, is never much more than a cipher. (Rainer; 10/21/02) (1 hr. 44 mins.; R) • 7.

★ Bloody Sunday
Paul Greengrass's stunning movie is perhaps the best filmed dramatization of civil war since Gillo Pontecorvo's *Battle of Algiers*. It takes place in one day—January 30, 1972—when British soldiers shot dead thirteen unarmed civilians taking part in a civil-rights march. (Rainer; 10/7/02) (1 hr. 50 mins.; R) • 4.

★ Bowling for Columbine
Michael Moore explores the culture of violence and guns in America. It's a film that needs to be seen. (2 hrs. 5 mins.; R) • 6; 13; 16; 26; 37; 44; 56; 73.

★ Brown Sugar
Two childhood best friends (Taye Diggs and Sanaa Lathan) secretly reassess their feelings for each other after one decides to get married. Winning romantic comedy treats its characters with surprising generosity. (1 hr. 42 mins.; PG-13) • 16; 41; 48; 50; 52; 59.

★ The Burning Wall
Absorbing, unflinching look at dissent and repression in East Germany between 1949 and 1989. A must for history buffs. (1 hr. 56 mins.; NR) • 5.

★ Comedian
This documentary mostly follows Jerry Seinfeld around as he puts together a new stand-up act. A fascinating chronicle of how comics do their thing. (Rainer; 10/21/02) (1 hr. 19 mins.; NR) • 9; 16; 19.

Die Another Day
Pierce Brosnan in another tour of duty as 007. Formulaic and fairly exciting, with the usual supply of Aston Martins and, in a nod to Ursula Andress in *Dr. No*, Halle Berry in a bikini. (Rainer; 11/25/02) (2 hrs. 3 mins.; PG-13) • 1; 10; 12; 14; 15; 22; 23; 28; 30; 35; 38; 39; 42; 43; 47; 49; 50; 51; 52; 53; 54; 55; 57; 58; 59; 60; 62; 64; 67; 68; 69; 70; 71; 72; 73.

★ 8 Mile
Curtis Hanson's movie starring Eminem is geared up to be an anthem for making the right choices in life, but luckily, its real subject is the euphoria that talent can bring. At its best, the film is one of the year's sweetest joyrides. (Rainer; 11/4/02) (1 hr. 51 mins.; R) • 1; 10; 11; 14; 15; 22; 28; 30; 35; 38; 39; 41; 42; 43; 46; 47; 48; 50; 53; 54; 55; 57; 58; 59; 60; 62; 67; 68; 69; 70; 71; 72; 73.

8 Women
Odd melodrama about an extended family of women trapped in an estate after the man of the house has been murdered. Gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, and Emmanuelle Béart. (1 hr. 53 mins.; R) • 9; 63.

El Crimen del Padre Amaro
A priest (Gael García Bernal) has to face his passionate love for a girl (Ana Claudia Talancón) while also contending with the corruption he sees among his fellow priests. Melodramatic film suffers from bland direction and ridiculous plotting, despite some fine performances. (2 hrs.; R) • 2; 16; 18.

The Emperor's Club
Kevin Kline plays an inspirational classics teacher who finds his usual charms powerless against a spoiled senator's son (Emile Hirsch). Kline does his best, in a film with unfortunate resemblances to *Dead Poets Society*. (1 hr. 45 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 26; 27; 40; 54; 60; 68; 71.

Étoiles: Dancers of the Paris Opera Ballet
A portrait of what may be the world's greatest ballet company, focusing on the dancers' drive and technique as well as their isolation and anxiety. (1 hr. 40 mins.; NR) • 4.

★ Far From Heaven
Todd Haynes's movie is set in mid-fifties suburbia and stars Julianne Moore as a dutiful matron and Dennis Quaid as her sales-executive husband. The picture is an artful attempt to re-create the look and manner of a Douglas Sirk weepie while including issues of race and sex. Quaid's performance as a man incinerated with self-loathing is very strong, and Moore does a commendable job as the sacrificial caregiver—the woman left behind by her times. (Rainer; 11/4/02) (1 hr. 50 mins.; PG-13) • 2; 11; 29; 32; 37; 44; 47; 61; 63; 73.

★ Femme Fatale
Brian De Palma's thriller stars Rebecca Romijn-Stamos as a predatory, pansexual thief. It's pure pleasure, De Palma–style: twisted, nasty, a vast glissando of amorality. Antonio Banderas co-stars. (Rainer; 11/4/02) (1 hr. 52 mins.; R) • 7; 16; 31; 40; 41; 48; 51; 54.

Frida
Salma Hayek stars as the unibrowed Mexican artist who was married to Diego Rivera, played here by Alfred Molina. Hayek is a bundle of energy, but her torridness has few emotional levels. (Rainer; 10/28/02) (2 hrs. 2 mins.; R) • 1; 2; 13; 15; 16; 26; 31; 40; 45; 56; 64; 70; 73.

Friday After Next
Third film in the *Friday* series has Craig (Ice Cube) and Day-Day (Mike Epps) back in the 'hood. Plotless comedy can't hold a candle to the original *Friday* but manages to sneak in a few tried-and-true gags. (1 hr. 27 mins.; R) • 1; 7; 13; 14; 15; 16; 30; 39; 40; 42; 43; 46; 47; 49; 50; 53; 54; 57; 59; 60; 62; 64; 66; 68; 71; 73.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 88.**

PHOTOGRAPH COURTESY OF PARAMOUNT PICTURES.

Ghost Ship
A salvage crew boards a decayed luxury liner which mysteriously disappeared in the sixties, and finds out that—surprise!—it's haunted. (1 hr. 28 mins.; R) • 16; 41; 59.

God Is Great, I'm Not
A model (Audrey Tautou) searching for meaning hooks up with a cagey, self-hating Jewish veterinarian (Edouard Baer). Lighthearted, Woody Allen–esque romance works reasonably well as a study of two troubled souls. (1 hr. 35 mins.; NR) • 25.

Half Past Dead
Mess of an action flick, with Ja Rule and seal-shaped Steven Seagal, is sloppy and silly, even by Seagal's low, low standards. (1 hr. 39 mins.; PG-13) • 1; 10; 11; 14; 15; 16; 28; 30; 38; 39; 41; 42; 43; 50; 54; 57; 59; 60; 66; 70; 71; 73.

Harry Potter and the Chamber of Secrets
The next installment in the *Harry Potter* movie series is marginally better than the first outing—it's speedier and darker. But Chris Columbus, directing once again, is too unimaginative to bring out the entrancements in the J. K. Rowling material. The books remain greater visual experiences. (Rainer; 11/11/02) (2 hrs. 40 mins.; PG) • 1; 10; 11; 14; 15; 17; 22; 30; 36; 39; 40; 41; 42; 43; 46; 47; 49; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 64; 66; 68; 69; 70; 71; 72; 73.

Heaven
Tom Tykwer has directed a movie based on the last completed script by the late Krzysztof Kieslowski and turned it into a fuzzy allegory about fate and love and redemption. Cate Blanchett stars. (Rainer; 10/7/02) (1 hr. 37 mins.; R) • 3.

★ Hell House
A portrait of a Halloween "haunted house," created by a church organization in Texas, that's basically a chamber of horrors designed to warn children away from the sins on display—including abortion, drinking and driving, and rape. Mesmerizing, surprisingly touching documentary. (1 hr. 25 mins.; NR) • 4.

★ Igby Goes Down
The problem child of a rich family (Kieran Culkin) avoids his distracted mother (Susan Sarandon), slimy godfather (Jeff Goldblum), and ambitious brother. Awkward but engaging film grows on you until its devastating finale. (1 hr. 38 mins.; R) • 3.

Interview With the Assassin
Fake documentary about a man (Raymond Barry) claiming to be the second gunman in the JFK assassination does a good job re-creating the rough vérité look of the genre, as well as establishing a gripping sense of paranoia. (1 hr. 27 mins.; NR) • 3.

I Spy
Owen Wilson plays a secret agent paired with obnoxious boxing champ Eddie Murphy to help foil an international weapons deal. Muddled high-concept buddy comedy can't sustain much chemistry between its two leads. (1 hr. 36 mins.; PG-13) • 1; 10; 14; 15; 22; 33; 40; 41; 54; 57; 66; 68; 69; 71.

★ Jackass: The Movie
Actually, there *is* something viscerally entertaining about a guy letting a baby alligator bite his nipple. (1 hr. 27 mins.; R) • 1; 10; 14; 15; 22; 33; 41; 51; 57; 71.

Jonah: A VeggieTales Movie
CGI-animated children's film features talking vegetables reenacting the biblical story of prophet Jonah (here portrayed as a snooty English asparagus). (1 hr. 23 mins.; G) • 55.

★ The Man From Elysian Fields
Bizarre tale of literary lust and intrigue works like a charm, thanks to its talented cast, which includes Andy Garcia and Mick Jagger, and peculiar, melancholy sense of humor. (1 hr. 45 mins.; R) • 63.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 4; 19.

My Big Fat Greek Wedding
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 16; 28; 40; 54; 60; 69; 70; 71; 73.

Spotlight

2002: A Space Odyssey

OUT OF THIS WORLD: George Clooney and Natascha McElhone as a husband and wife who get a second chance, sort of, in *Solaris*.

Solaris—whether you're talking about the 1972 original or the new remake—is one weird movie. This time around, the outer-space thriller, in which a malicious planet (?!) plays games with a crew's fragile psyches by re-creating their deceased loved ones, is directed by Steven Soderbergh and stars George Clooney and Natascha (*Surviving Picasso*) McElhrone. Somewhat confused after a screening, we turned to the film's lovely heroine for answers. "I don't know what everything means," we were relieved to hear McElhone say. "In the end, I think what Steven wanted to do was raise a bunch of interesting questions about fate and about love, and then let the audience decide." Opens November 27.

Paid in Full
A dry cleaner's assistant (Wood Harris) becomes a drug dealer in the Harlem underworld of the eighties. Convoluted crime flick offers lots of clichés and tough-guy posturing and little insight. (1 hr. 33 mins.; R) • 24; 41.

★ Personal Velocity
An abused wife (Kyra Sedgwick) leaves her husband; an ambitious editor (Parker Posey) contends with an extramarital affair; and a troubled girl (Fairuza Balk) helps a runaway. The immediacy of director Rebecca Miller's visual style and the lovely performances make this worth watching. (1 hr. 26 mins; R) • 2; 11; 28.

Power and Terror: Noam Chomsky in Our Times
Talky documentary follows leftist icon Noam Chomsky around as he discusses the terrorism of the powerful in a post-9/11 world. For converts only. (1 hr. 14 mins.; NR) • 5.

★ Punch-Drunk Love
Paul Thomas Anderson's movie stars Adam Sandler as a dweeb in a fight with a phone-sex outfit and in love with a woman, played by Emily Watson, remarkably unconcerned with his baggage. Anderson wants us to see the fury coiled inside the mildness, but there's a lack of human conviction to this genuinely odd movie that keeps it from fully connecting. (Rainer; 10/14/02) (1 hr. 29 mins.; R) • 1; 10; 11; 15; 16; 33; 40; 44; 61.

★ The Quiet American
Philip Noyce's movie of the celebrated Graham Greene novel set in Saigon in 1952 is beautifully made and features Michael Caine in one of his very best performances. He plays a London *Times* reporter with a young mistress who befriends an American, played by Brendan Fraser, who turns out to be a CIA operative. Caine gives his character a deep and ruminative sorrow, and Fraser is very good as the idealist whose adventurism causes many miseries. (Rainer; 11/25/02) (1 hr. 40 mins.; R) • 7; 16; 17.

Real Women Have Curves
A young Hispanic girl (America Ferrera) goes to work with her bickering but loving mom (Lupe Ontiveros) in a garment factory. Film tackles ethnicity, weight, and self-esteem issues with no subtlety, but Ferrera and Ontiveros are still a joy to watch. (1 hr. 25 mins.; PG-13) • 8; 16; 37; 45; 51; 61; 73.

Red Dragon
Prequel to *Silence of the Lambs* has FBI investigator Will Graham (Ed Norton) utilizing the services of Hannibal Lecter (Anthony Hopkins) to catch a killer (Ralph Fiennes). By-the-numbers thriller still manages its share of shocks. (2 hrs. 6 mins.; R) • 16; 41.

Revolution #9
A man (Michael Risley) becomes convinced his mind is being programmed by technology and begins slipping into madness. Director Tim McCann's stylish film starts off unnervingly but then gets progressively more confusing. (1 hr. 31 mins.; NR) • 8.

The Ring
Naomi Watts stars in Gore Verbinski's remake of a Japanese horror film about a haunted videotape; its viewers wind up dead seven days after seeing the film. (1 hr. 55 mins.; PG-13) • 1; 10; 11; 15; 22; 28; 30; 38; 39; 41; 42; 43; 48; 50; 51; 54; 57; 59; 60; 67; 68; 69; 70; 71; 73.

★ Roger Dodger
Dylan Kidd's fascinating, uneven debut is about a cynical adman, played furiously well by Campbell Scott, who spends a long night's journey into day teaching his 16-year-old nephew, played equally well by Jesse Eisenberg, the ropes about the opposite sex. (Rainer; 10/28/02) (1 hr. 45 mins.; R) • 6; 16; 40.

R-Xmas
Sleaze auteur Abel Ferrara (*Bad Lieutenant*) delivers a sloppy but involving druggie variation on *A Christmas Carol*. Makes no sense, but Ferrara's unique sense of style keeps it going. (1 hr. 23 mins.; R) • 4.

The Santa Clause 2
Sequel to 1994 family hit has Tim Allen, established as Santa Claus, leaving the North Pole to look for a wife. Allen's usual charm can't save the convoluted storyline, which feels like 60 people helped write it. (1 hr. 45 mins.; G) • 1; 3; 14; 16; 21; 26; 38; 39; 41; 42; 43; 48; 50; 51; 54; 55; 57; 59; 60; 62; 65; 66; 69; 70; 71; 72; 73.

Secretary
James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 3; 19.

Shanghai Ghetto
Documentary about European Jews who fled Nazism and made their way to Shanghai. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • 8; 63.

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From
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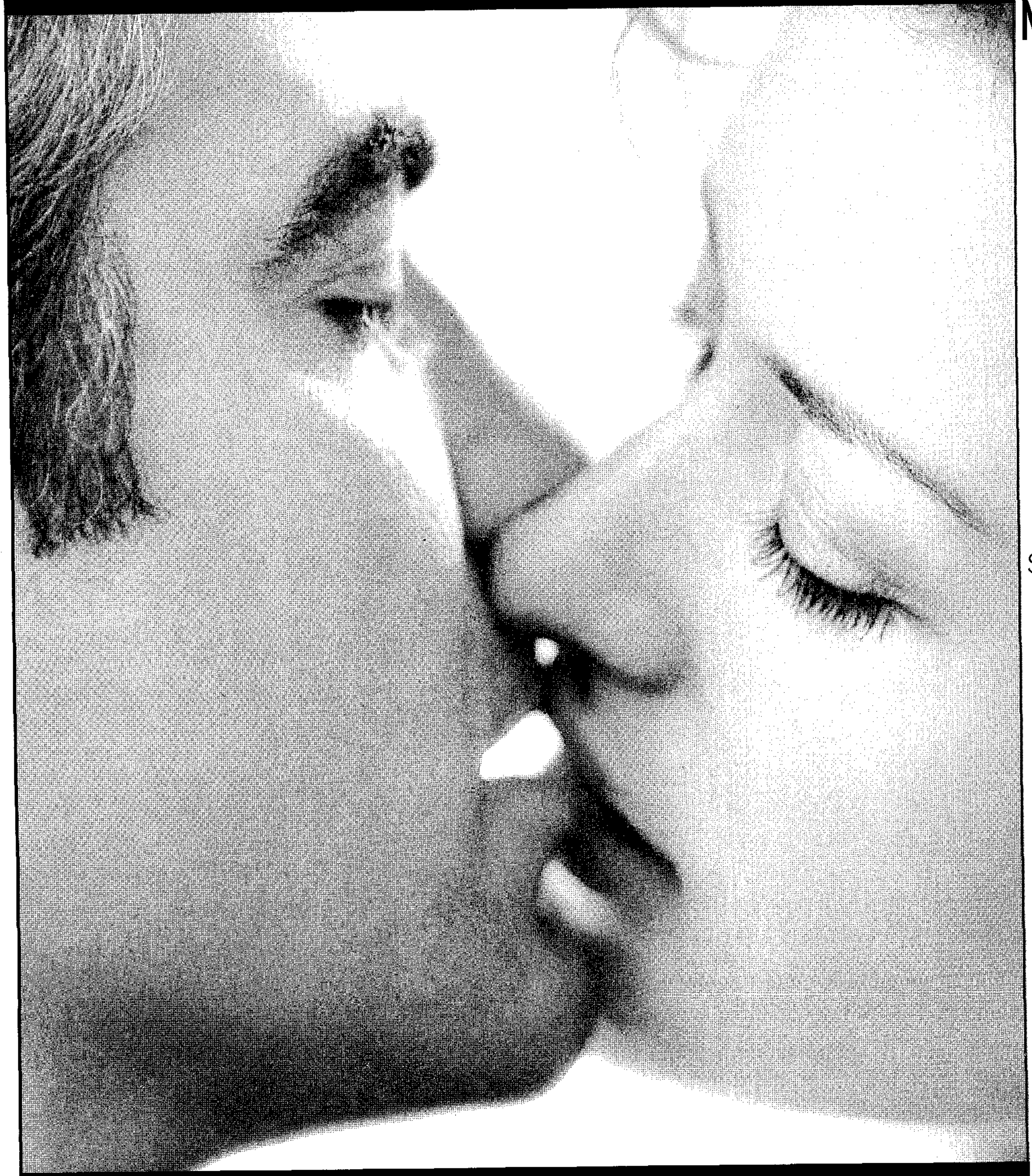

GEORGE CLOONEY

SOLARIS

How Far Will You Go For A Second Chance?

TWENTIETH CENTURY FOX PRESENTS A LIGHTSTORM ENTERTAINMENT PRODUCTION GEORGE CLOONEY "SOLARIS"
NATASCHA McELHONE JEREMY DAVIES VIOLA DAVIS ULRICH TUKUR CASTING BY DEBRA ZANE, C.S.A. MUSIC BY CLIFF MARTINEZ CO-PRODUCERS MICHAEL POLAIRE CHARLES V. BENDER
COSTUME DESIGN BY MILENA CANONERO PRODUCTION DESIGN BY PHILIP MESSINA BASED ON THE BOOK BY STANISLAW LEM EXECUTIVE PRODUCER GREGORY JACOBS PRODUCED BY JAMES CAMERON RAE SANCHINI JON LANDAU
WRITTEN FOR THE SCREEN AND DIRECTED BY STEVEN SODERBERGH

LIGHTSTORM ENTERTAINMENT www.solaristhemovie.com Read the book now available from Harcourt DOLBY IN SELECTED THEATRES

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☆ **Spirited Away**
A marvelously lyrical and disturbing animated feature from Japan about a 10-year-old girl's adventures in a fantasyland that owes much to Grimm and Lewis Carroll and yet is wholly the filmmaker's own. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 3; 16.

★ **Standing in the Shadows of Motown**
Valuable but slightly uneven look at the unsung, underpaid session musicians, known as the Funk Brothers, who played on the early Motown hits. (1 hr. 42 mins.; PG) • 2; 16; 34.

Sweet Home Alabama
A New York designer (Reese Witherspoon) gets proposed to by the mayor's son (Patrick Dempsey), then heads home to Alabama to procure a divorce from her estranged husband. (1 hr. 45 mins.; PG-13) • 16.

★ **Talk to Her**
Pedro Almodóvar's movie affects some people very deeply, while others, like myself, find it to be high-grade kitsch. It's about two men, well played by Javier Camara and Dario Grandinetti, who each tend to their respective women who lie irreversibly comatose in a clinic. The women, a ballet student (Leonor Watling) and a bullfighter (Rosario Flores), still elicit tenderness from the men. (Rainer; 11/25/02) (1 hr. 56 mins.; R) • 6; 37.

The Transporter
Comic-book-style story gets comic-book-style treatment. Doesn't make much sense, but who cares? (1 hr. 32 mins.; PG-13) • 16.

★ **The Trials of Henry Kissinger**
Powerfully muckraking. (Rainer; 9/23/02) (2 hrs. 7 mins.; NR) • 5.

The Tuxedo
Jackie Chan's legendary charisma can't save this dull mishmash of lazy action sequences. (1 hr. 35 mins.; PG-13) • 24.

★ **The Way Home**
A boy goes to live with his grandmother in her shack. Director Lee Jung-hyang expertly (and shamelessly) jerks every possible tear out of her viewers' ducts. (1 hr. 25 mins.; PG) • 8; 61.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Die Another Day; 8 Mile; The Emperor's Club; Frida; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; The Ring; The Santa Clause 2

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Ararat; El Crimen del Padre Amaro; Far From Heaven; Frida; Personal Velocity; Standing in the Shadows of Motown

3. CC Village East
189 Second Ave. (212-529-6799) • Heaven; Igby Goes Down; Interview With the Assassin; My Big Fat Greek Wedding; The Santa Clause 2; Secretary; Spirited Away

4. Cinema Village
22 E. 12th St. (212-924-3363) • Bloody Sunday; Étoiles: Dancers of the Paris Opera Ballet; Hell House; Mostly Martha; R-Xmas

5. Film Forum
209 W. Houston St. (212-727-8110) • The Burning Wall; Power and Terror: Noam Chomsky in Our Times; The Trials of Henry Kissinger (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Bowling for Columbine; Roger Dodger; Talk to Her

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Auto Focus; The Emperor's Club; Femme Fatale; Friday After Next; The Quiet American

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Real Women Have Curves; Revolution #9; Shanghai Ghetto; The Way Home

9. The Screening Room
54 Varick St. (212-334-2100) • Comedian; 8 Women

10. UA Union Square
13th St. and Broadway (212-253-2225) • Die Another Day; 8 Mile; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; Punch-Drunk Love; The Ring

14th–41st Streets

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • 8 Mile; Far From Heaven; Half Past Dead; Harry Potter and the Chamber of Secrets; Personal Velocity; Punch-Drunk Love; The Ring

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Die Another Day

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Bowling for Columbine; The Emperor's Club; Frida; Friday After Next

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Die Another Day; 8 Mile; The Emperor's Club; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; The Santa Clause 2

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Die Another Day; 8 Mile; The Emperor's Club; Frida; Friday After Next; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; Punch-Drunk Love; The Ring

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Bowling for Columbine; Brown Sugar; Comedian; El Crimen del Padre Amaro; The Emperor's Club; Femme Fatale; Frida; Friday After Next; Ghost Ship; Half Past Dead; My Big Fat Greek Wedding; Punch-Drunk Love; The Quiet American; Real Women Have Curves; Red Dragon; Roger Dodger; The Santa Clause 2; Spirited Away; Standing in the Shadows of Motown; Sweet Home Alabama; The Transporter

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Harry Potter and the Chamber of Secrets; The Quiet American

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • El Crimen del Padre Amaro

19. CC Sutton
205 E. 57th St. (212-759-1411) • Comedian; Mostly Martha; Secretary

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Santa Clause 2

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Santa Clause 2

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; The Ring

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Die Another Day

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Barbershop; Paid in Full; The Tuxedo

25. Paris Theatre
4 W. 58th St. (212-688-3800) • God Is Great, I'm Not

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Bowling for Columbine; The Emperor's Club; Frida; The Santa Clause 2

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Emperor's Club

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Die Another Day; 8 Mile; Half Past Dead; My Big Fat Greek Wedding; Personal Velocity; The Ring

29. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Far From Heaven

30. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-

Premiere

The Great Escape

"I was in bed in the Hollywood Hills thinking life was complete," says **Phillip Noyce** of the night he first heard the story. "I'd just finished *The Bone Collector* with Denzel and Angelina Jolie, and was about to start *The Sum of All Fears*, my third Tom Clancy adaptation with Harrison Ford, when I get this phone call at 3 A.M. . . . " It was an Australian screenwriter with a desperate pitch—"a story about the Stolen Generation. I was so lost in La-La land, I thought that was a rock-and-roll group." What the Australian filmmaker didn't know was that the term refers to Australia's Aboriginal children who, from 1931 to 1971, were routinely taken from their families and herded off into assimilation camps. *Rabbit-Proof Fence* is the true story of three children who escaped such a settlement and traveled 1,500 miles across Australia to get home. "Here I was, about to start a $100 million movie about nuclear demise, and the story I kept waking up to was about these three little girls," Noyce says. When Harrison Ford opted out of *Sum*, Noyce jumped to the much smaller project. "It really started to work on me, this story of a kid who realizes she needs a long journey in order to retain her identity," he says. "I realized this story was a way for me to retain my identity, too." Opens November 29.

DESERTERS: Laura Monaghan, Tianna Sansbury, and Everlyn Sampi head for home in *Rabbit-Proof Fence.*

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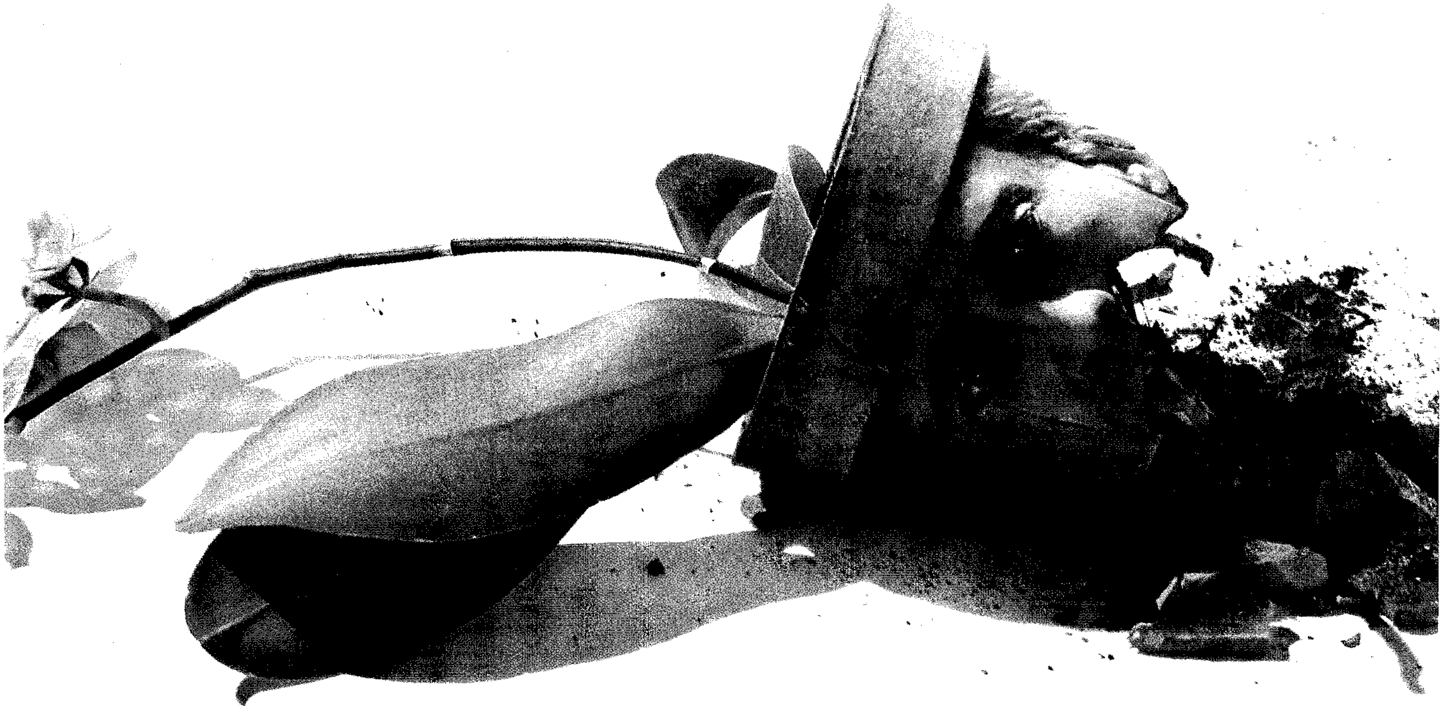
Meryl Streep
Chris Cooper



Directed by Spike Jonze
Screenplay by Charlie Kaufman and Donald Kaufman

Adaptation.

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SCREENPLAY BY CHARLIE KAUFMAN AND DONALD KAUFMAN PRODUCED BY EDWARD SAXON VINCENT LANDAY JONATHAN DEMME DIRECTED BY SPIKE JONZE

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Exclusive New York Engagements Start December 6

LOEWS#964) • Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring

31. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Ararat; Femme Fatale; Frida

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Far From Heaven

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • I Spy; Jackass: The Movie; Punch-Drunk Love

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Standing in the Shadows of Motown

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Die Another Day; 8 Mile

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Harry Potter and the Chamber of Secrets

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Bowling for Columbine; Far From Heaven; Real Women Have Curves; Talk to Her

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Die Another Day; 8 Mile; Half Past Dead; The Ring; The Santa Clause 2

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Ararat; The Emperor's Club; Femme Fatale; Frida; Friday After Next; Harry Potter and the Chamber of Secrets; I Spy; My Big Fat Greek Wedding; My Big Fat Greek Wedding; Punch-Drunk Love; Roger Dodger

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Brown Sugar; 8 Mile; Femme Fatale; Ghost Ship; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; Paid in Full; Red Dragon; The Ring; The Santa Clause 2

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2

43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Bowling for Columbine; Far From Heaven; Punch-Drunk Love (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Frida; Real Women Have Curves

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • 8 Mile; Friday After Next; Harry Potter and the Chamber of Secrets

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • Die Another Day; 8 Mile; Far From Heaven; Friday After Next; Harry Potter and the Chamber of Secrets

Festival

Black Like We

The 10th Annual African Diaspora Film Festival aims to showcase the black experience all over the world. So we find brave Kenyan newspapermen, upper-class buppies in suburban Connecticut, female impersonators in downtown Toronto, and a contemplative Marvin Gaye. *Almodou,* a comedy set in Senegal, sits comfortably alongside *Glue Sniffers: The Law of the Street,* a thug action flick set in Caracas. Even a few stars turn up, like James Earl Jones in a love story called *The Annihilation of Fish* and Damon Wayans in *Harlem Aria*, a romantic-comedy urban-drama coming-of-age uptown thriller. Begins November 29 at Anthology Film Archives. (See "Museums, Societies, Etc.")

THE BACHELOR: Jackie Alexander, writer-director and star of *Joy,* with co-star Lizzy Davis.

48. Court Street 14
106 Court St. (718-246-7469) • Brown Sugar; 8 Mile; Femme Fatale; The Ring; The Santa Clause 2

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Die Another Day; Friday After Next; Harry Potter and the Chamber of Secrets

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Brown Sugar; Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2

51. Pavilion
188 Prospect Park West (718-369-0838) • Die Another Day; Femme Fatale; Harry Potter and the Chamber of Secrets; Jackass: The Movie; Real Women Have Curves; The Ring; The Santa Clause 2

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Brown Sugar; Die Another Day

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Die Another Day; 8 Mile; Friday After Next; Harry Potter and the Chamber of Secrets

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Die Another Day; 8 Mile; The Emperor's Club; Femme Fatale; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

Queens

55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; Jonah: A VeggieTales Movie; The Santa Clause 2

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Bowling for Columbine; Frida

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Die Another Day; 8 Mile; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; Jackass: The Movie; The Ring; The Santa Clause 2

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Brown Sugar; Die Another Day; 8 Mile; Friday After Next; Ghost Ship; Half Past Dead; Harry Potter and the Chamber of Secrets; The Ring; The Santa Clause 2

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Die Another Day; 8 Mile; The Emperor's Club; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Far From Heaven; Punch-Drunk Love; Real Women Have Curves; The Way Home

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Die Another Day; 8 Mile; Friday After Next; Harry Potter and the Chamber of Secrets; The Santa Clause 2; Spy Kids 2

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • 8 Women; Far From Heaven; The Man From Elysian Fields; Shanghai Ghetto

64. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Die Another Day; Frida; Friday After Next; Harry Potter and the Chamber of Secrets

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Santa Clause 2

66. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; I Spy; The Santa Clause 2

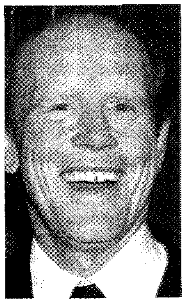
67. UA Crossbay III
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Die Another Day; 8 Mile; The Ring

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Die Another Day; 8 Mile; The Emperor's Club; Friday After Next; Harry Potter and the Chamber of Secrets; I Spy; The Ring

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; I Spy; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

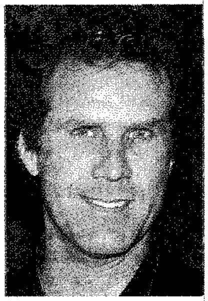
PHOTOGRAPH COURTESY OF THE AFRICAN DIASPORA FILM FESTIVAL.

A NOVEL CONCEPT Miramax is moving ahead with a film adaptation of **John Kennedy Toole**'s posthumously published Pulitzer-winning novel, *A Confederacy of Dunces*. Relative newcomer **David Gordon Green** (*George Washington*) will direct from a script by **Steven Soderbergh**, with **Drew Barrymore** also signed on for a supporting role. The book follows the absurd Ignatius J. Reilly (a hot-dog-scarfing, phobia-ridden misanthrope) as he navigates sixties New Orleans; production kicks off this spring.



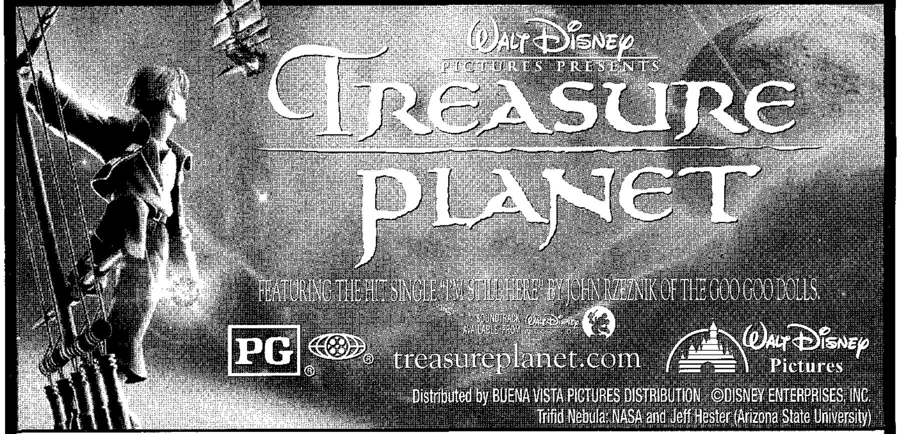
NIGHT SHIFT *Variety* reports that Oscar winner **Ron Howard** (*A Beautiful Mind*) has signed on to direct **Tom Hanks** as a gay detective in Universal's *Downtown*. Set in the sixties, the film follows Hanks as he investigates the murder of his former lover in Cleveland. The script was written by **Alan Ball** (of *American Beauty* and HBO's *Six Feet Under*), and a rewrite is in the works by **Scott Frank** (*Minority Report*). Howard previously directed Hanks in *Apollo 13*.

CANDIDATE FOR STARDOM **Denzel Washington** has committed to star in Paramount's somewhat surprising remake of the controversial 1962 hit *The Manchurian Candidate*. The original, which starred Frank Sinatra and was directed by **John Frankenheimer**, was famously yanked from the public eye after JFK's assassination, then rereleased in the late eighties. Washington takes the role of Bennett Marco, a soldier sent back from Korea as a brainwashed trained assassin. **Scott Rudin** produces; no director is yet attached.



WHERE THERE'S WILL **Will Ferrell**, who recently left *Saturday Night Live*, will be back in town in December for the filming of *Elf*, in which he'll play a man who's raised as one of Santa's elves; transplanted to Manhattan once he's fully grown, he starts wreaking havoc at the North Pole. **Jon Favreau** (*Swingers*) directs; New Line Cinema distributes. Shooting continues through December, after which the production moves to Vancouver. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.



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-Andrea Jackson, WB-TV/Dayton, Ohio

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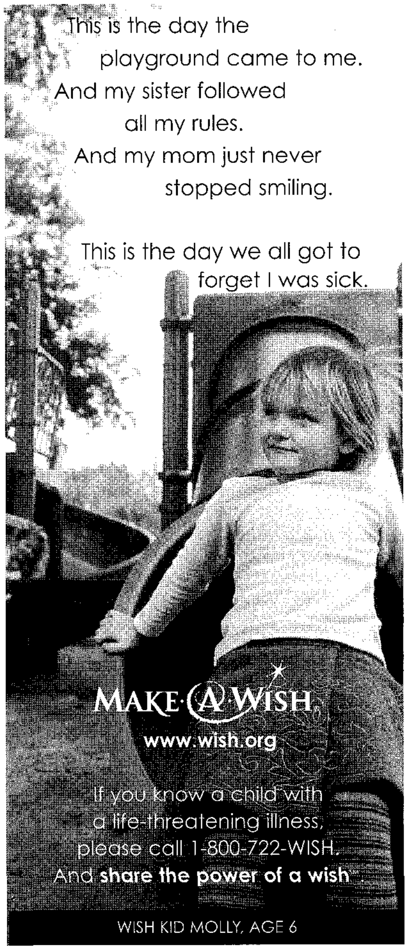

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playground came to me.
And my sister followed
all my rules.
And my mom just never
stopped smiling.

This is the day we all got to
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72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Die Another Day; 8 Mile; Harry Potter and the Chamber of Secrets; The Santa Clause 2

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bowling for Columbine; Die Another Day; 8 Mile; Far From Heaven; Frida; Friday After Next; Half Past Dead; Harry Potter and the Chamber of Secrets; My Big Fat Greek Wedding; Real Women Have Curves; The Ring; The Santa Clause 2

Museums, Societies, Etc.

74. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Directed by Martin Scorsese." 11/24: *Raging Bull* (1980). 11/30: *The King of Comedy* (1983); *After Hours* (1985). 12/1: *The Color of Money* (1986); *Cape Fear* (1991).

75. Anthology Film Archives
32 Second Ave. (212-505-5110); $9. • "10th Annual African Diaspora Film Festival." 11/29: *Kirikou* (2001); *American Exile* (2002); *Journey to Little Rock* (2001); *Adwa: An African Victory* (2000); *Aleijadinho* (2002); *Rachida* (2002); *The Taste of Dirt* (2002). 11/30: *The Daily Nation* (2000); *Black Chicks Talking* (2001); *I Have a Dream* (2002); *Ubuntu's Wounds* (2002). 12/1: *The Cry of the Dove* (2002); *Lumumba* (2001); *Of Men and Gods* (2001); *Kali's Vibe* (2001). 12/2: *The Black Meteor* (2002); *Divas* (2002). 12/3: *Ashakara* (2001); *Desiree* (2000); *Aleijadinho* (2002); *Shooting in Rwanda* (2002). 12/4: *Like a Woman Should* (2001); *One Night the Moon* (2000).

76. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-636-4100); $9. • "From Hanoi to Hollywood: The Vietnam War on Film." 11/27: *Born on the Fourth of July* (1989). 11/28–11/29: *Hair* (1979). 11/30: *Apocalypse Now Redux* (2001).

77. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 11/27–11/28: *Tom Jones* (1963).

78. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 11/24–12/5: *Beyond the Valley of the Dolls* (1970).

79. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Transcendent Realism: New and Old From Belgium." 11/26–11/27: *Osveta* (2001). "Andrei Tarkovsky." 11/28: *Sacrifice* (1986). 11/29–11/30: *Andrei Rublev* (1966).

80. Japan Society
333 E. 47th St. (212-832-1155); $11. • "Matsuri: Festivals in Japanese Cinema." 12/3: *Himatsuri* (1985).

81. Makor
35 W. 67th St. (212-601-1000); $9. • 12/2–12/5: *The Kid Stays in the Picture* (2002).

82. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "New Cinema Novo: Recent Brazilian Cinema." 11/30: *An Adventure in the Amazon* (2000); *The Dog's Will* (2000); *Amélia* (2000); *Possible Loves* (2000). 12/1: *An Adventure in the Amazon* (2000); *Samba* (2001); *Possible Loves* (2000).

83. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Cinema of Robert Bresson." 11/28–11/29: *The Trial of Joan of Arc* (1962).

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Dance of the Vampires
Michael Crawford, the original Phantom of the Opera, stars as Count Von Krolock, a nineteenth-century vampire who tries to win the soul and body of a beautiful young woman. $25–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 12/9 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Dinner at Eight
High-society New Yorkers behave badly to highly comic effect in George S. Kaufman's and Edna Ferber's 1932 dinner-party play. $55–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/19 opening. • Vivian Beaumont Theater, Lincoln Center (212-239-6200).

Imaginary Friends
Swoosie Kurtz and Cherry Jones star in Nora Ephron's play about the vicious rivalry between writers Lillian Hellman and Mary McCarthy. $55–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 12/12 opening. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

La Bohème
Baz Luhrmann's much-anticipated production of Puccini's opera, with three principal casts performing in rotation. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews starting 11/29 for a 12/8 opening. (See box.) • Broadway Theatre, 1681 Broadway, at 52nd St. (212-239-6200).

Man of La Mancha
Tony winner Brian Stokes Mitchell plays the windmill chaser in this new production of the 1965 musical. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/5 opening. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Our Town
Direct from the Westport Country Playhouse, Thornton Wilder's play about 1903 Grover's Corners, New Hampshire, arrives on Broadway, starring Paul Newman in his first stint there since 1964. $75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/4 opening. Through 1/26. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the Nubian princess Aida (now played by Simone) and the Egyptian prince who captures her, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performance 11/28. Additional performance 11/29 at 2. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. Jamie-Lynn Sigler of *The Sopranos* is Belle. $25–$95. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6:30. No performance 11/28. Additional performance 11/29 at 2. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
Sam Mendes's 1998 Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. No performance 11/28. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now Billy Zane of *Titanic*) and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

Flower Drum Song
Despite David Henry Hwang's p.c. new book, there are still plenty of clichés in this updated production of the Rodgers and Hammerstein musical about a Chinese nightclub in San Francisco. But the razzmatazz remains, too, and most of the songs, even wrenched out of context, are not without charm. (Simon; 10/28/02) $65–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Additional performance 11/29 at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

★ 42nd Street
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. Now Kate Levering is back, too, as the lead. (Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performance 11/28. Additional performance 11/29 at 2. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. No performance 11/28. Additional performance 11/29 at 2. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/15. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Lorraine Bracco (*The Sopranos*) now stars as Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
This exuberant new musical based on John Waters's

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Capsule reviews are drawn from columns by John Simon and Jeremy Gerard, where noted; others are by Ada Calhoun. Stars (★) indicate our editors' and critics' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performance 11/28. Additional performance 11/29 at 2. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

★ Hollywood Arms

Hal Prince directs this thoroughly endearing new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood Hills. (Simon; 11/11/02) $20–$80. Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theater, 138 W. 48th St. (212-239-6200).

Previews

Opera Man Speaks!

"The power of the story told through voice is incredible," says Baz Luhrmann (*Moulin Rouge*), who's bringing Puccini's **La Bohème** (in Italian but transposed to the year 1957) to Broadway for previews November 29. "Puccini created *La Bohème* for everybody, the child and the adult, the simple and the complicated." Luhrmann hopes to awaken a whole new audience to opera this fall, and it's been working so far: During the very successful trial run in San Francisco, "two thirds of the audience had never been to an opera before," he says proudly. So is Broadway ready for its first? "I liken it to a meal," he says. "Now on Broadway you can get not just one kind of food but a sophisticated banquet. Or sushi." (See "Broadway: Previews and Openings.")

Into the Woods

Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performance 11/28. Additional performance 11/29 at 2. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables

An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." The show, which is in its seventeenth year, is due to close in March. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King

Based on the popular Disney movie, this inventive production, which won a slew of 1998 Tony awards, is wrought with joyful mastery by experimental director Julie Taymor. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. No performance 11/28. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!

This contrived musical about a young bride-to-be and her single mother is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. (Simon; 10/29/01) $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performance 11/28. Additional performance 11/29 at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

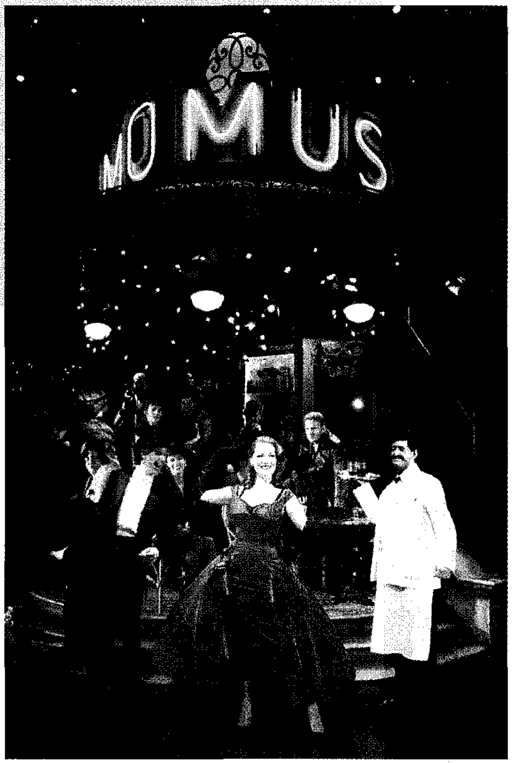
★ Metamorphoses

Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. As of 12/2, the Wed. matinee is replaced by a show Sun. at 7. No performance 11/28. Additional performance 11/29 at 2. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

Movin' Out

A new musical conceived, choreographed, and directed by Twyla Tharp and based on songs by Billy Joel. The dancers are on target and the second act is at moments quite good, but overall, the show fails to tell a story. (Simon; 10/28/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

LA VIE BOHÈME: Chlöe Wright as Musetta, with company.



★ Oklahoma!

Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, has passed *A Chorus Line* as the third longest-running show in Broadway history. And that famous chandelier keeps on falling. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers

There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the "sure-fire flop" *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof

Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/5. No performance 11/28. Additional performance 11/29 at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Prune Danish

Jackie Mason is a phenomenon, a standout among stand-up comics as he combines the borscht belt with the black belt in his sixth one-man show. (Simon; 11/11/02) $40–$75. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 12/1. • Royale, 242 W. 45th St. (212-239-6200).

★ Rent

This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. No performance 12/1 at 7. Additional performance 11/29 at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Russell Simmons' Def Poetry Jam on Broadway

Russell Simmons conceived this night of performance poetry, which features a D.J. and nine slam poets. $25–$65. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Say Goodnight Gracie

Before he can join Gracie in the afterlife, George Burns (Frank Gorshin) must give one final performance. The show combines a nostalgic sashay down memory lane with a greatest-hits jokebook, but you'll be glad Burns finally passes the test and makes it to heaven. (Simon; 10/28/02) $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No performance 11/28. Additional performance 11/29 at 2. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

★ Thoroughly Modern Millie

Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon; 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Urinetown

A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. No performance 11/28. Additional performance 11/29 at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

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PHOTOGRAPH BY SUE ADLER.

Off Broadway

Previews and Openings

Adult Entertainment

Danny Aiello and Jeannie Berlin star in this new Elaine May comedy about six members of the porn industry who decide to go freelance. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/11 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Barbara Walsh in Concert

The Broadway star gives the first concert of her career. $40–$75. Mon. 12/2 at 8. • Lucille Lortel Theatre, 121 Christopher St. (212-560-4372).

A Christmas Carol

F. Murray Abraham is Scrooge in Radio City's high-powered 90-minute musical production of the Dickens classic. Catch a free preview this week at the Thanksgiving Day parade. $29–$79. Schedule varies; call for details. Opens 11/29. Through 12/29. (See box.) • Theater at Madison Square Garden, 4 Penn Plaza (212-307-4111).

Crowns

A new play with gospel music based on Michael Cunningham and Craig Marberry's collection of oral histories and photographs of black women in their church hats. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. In previews for a 12/3 opening. Through 1/5. No performance 11/28. Additional performance 12/2 at 8. • Second Stage Theatre, 307 W. 43rd. St. (212-246-4422).

Gone Home

This drama about a writer having problems with his family marks the New York debut of playwright John Corwin. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 12/17 opening. Through 1/26. No performance 11/28. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

It's Beginning to Look a Lot Like Murder!

The lighting director is the real star of this murder-mystery comedy, which Texan company Pegasus will stage *in living black and white*. $45. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews starting 12/3 for a 12/6 opening. • DR2, 103 E. 15th St. (212-239-6200).

A Late Supper

A dinner party goes to hell in this new dysfunctional-family drama. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews starting 11/30 for a 12/3 opening. Through 12/22. • Maverick Theater, 307 W. 26th St. (212-206-1515).

Mandy Patinkin: Celebrating Sondheim

Another hundred people just got off of the train . . . to go see this concert of Sondheim's hits from *Sweeney Todd*, *Company*, *Into the Woods*, etc. $65. Schedule varies; call for details. Opens 12/2. Through 1/6. • Henry Miller Theatre, 124 W. 43rd St. (212-239-6200).

mercy

Multimedia collaboration between Ann Hamilton and Meredith Monk for BAM's twentieth Next Wave Festival. $20–$45. Tues.–Sat. at 7:30. 12/3–12/7. (See box.) • BAM Harvey Theater, 651 Fulton St. (718-636-4100).

The Mercy Seat

Neil LaBute's new two-person drama, set on September 12, 2001, stars Sigourney Weaver and Liev Schreiber as an older woman–younger man couple at a crossroads in their relationship. $50. Schedule varies; call for details. In previews for a 12/18 opening. Through 1/12. No performance 11/28. Additional performance 11/29 at 2:30. • Acorn Theatre, 410 W. 42nd St. (212-279-4200).

Rapt

World premiere of Roland Tec's new play about a highly motivated global-communications human-resources administrator. $15. Thurs.–Mon. at 8. In previews starting 12/1 for a 12/8 opening. Through 12/21. • Culture Project at 45 Bleecker, 45 Bleecker St. (212-352-3101).

The Tempest

Should be magical, even without Patrick Stewart as Prospero. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews starting 12/3 for a 12/8 opening. Through 1/26. • Pearl Theatre Company, 80 St. Mark's Pl. (212-598-9802).

Tommy Tune: White Tie and Tails

Beloved nine-time Tony winner Tommy Tune, backed up by the Manhattan Rhythm Kings and a sixteen-member band, performs a program of song-and-dance numbers set to the music of, among others, Cole Porter and the Beatles. $75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. In previews for a 12/18 opening. • Little Shubert Theatre, 422 W. 42nd St. (212-239-6200).

The 24 Hour Plays

With only two hours of tech rehearsal, you never know what you're going to get, but the 24 Hour Company must be onto something; they've been turning on the pressure (six short plays are written, cast, rehearsed, and performed in one 24-hour period) since 1995. $15. Mon. 12/2 at 8. • Atlantic Theater, 336 W. 20th St. (212-206-1515).

What Didn't Happen

Playwrights Horizons presents the world premiere of a play by Christopher Shinn about a writer in turmoil. Starring Chris Noth ("Mr. Big" from *Sex and the City*) and Suzanne Cryer (the "yadda yadda yadda" girl from *Seinfeld*). $50. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 12/10 opening. Through 12/22. • Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

Opening

Miracle on 33rd Street

No one can accuse Oscar winner F. Murray Abraham of lacking Christmas spirit. His first New York gig was in 1965, as Santa at a Macy's in Queens, and now he's Scrooge in New York's newest Christmas tradition, Radio City Entertainment's **A Christmas Carol**, which opens November 29 at the Theater at Madison Square Garden. Abraham will even be singing in the Thanksgiving Day parade on the *Christmas Carol* float. And he believes in Christmas miracles. "Recently I met a guy from Queens," recalls Abraham. "And I said, 'You probably visited Santa at Macy's when you were a kid. And he said, 'Yeah.' And I said, 'So you sat on my lap!' Isn't that astounding? So when people make jokes about how silly Dickens is with all his coincidences, it's not so silly. I mean, that guy sat on my lap!" (See "Off Broadway: Previews and Openings.")

AH, HUMBUG: F. Murray Abraham and Jimmy Walsh.

PHOTOGRAPH COURTESY OF RADIO CITY ENTERTAINMENT.

Now Playing

Almost Live From the Betty Ford Clinic

Celebrity addictions are shamelessly ridiculed by Michael West (*Forbidden Broadway*). $20. Thursdays at 8. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Betty Rules

The girls of Betty, a politically active band that's been around since the eighties, star as themselves in this self-congratulatory stroll down memory lane. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Birdy's Bachelorette Party

Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. $60 includes postshow admission to the club and party favors. Fri. at 9, Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blessing in Disguise

Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

Bliss

Rattlestick Productions continues its eighth season with Ben Bettenbender's play about murder and misunderstanding. $37.50. Wed.–Mon. at 8. Through 12/22. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

Blue Man Group: Tubes

You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue/Orange

U.S. premiere of Joe Penhall's drama exploring mental illness and racism. $45. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. No performance 11/28. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

★ Book of Days

Signature Theatre continues its Lanford Wilson season with Wilson's 1998 play about murder and community theater in an insular Southern town. Wilson's Pirandellian playfulness and Brechtian distancing, new for him, effectively convey the two-way traffic between art and life. (Simon; 11/18/02) $50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. Through 12/8. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Boston Marriage

This new drawing-room comedy from David Mamet, starring Martha Plimpton and Kate Burton, is preposterous, arrogant, crude, pointless, and numbingly dull. (Simon; 12/2/02) $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Public Theater, 425 Lafayette St. (212-239-6200).

Burn This

Elisabeth Shue and Peter Sarsgaard now star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed. and Sat. at 2, Sun. at 3. • Union Square Theater, 100 E. 17th St. (212-307-4100).

Christmas With the Crawfords

Join the coathanger-free Crawfords in Hollywood on Christmas Eve. Joan will be played by Joey Arias and Christina by Jason Scott. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. Through 12/28. • Producers Club Theatre II, 358 W. 44th St. (212-206-1515).

★ De La Guarda

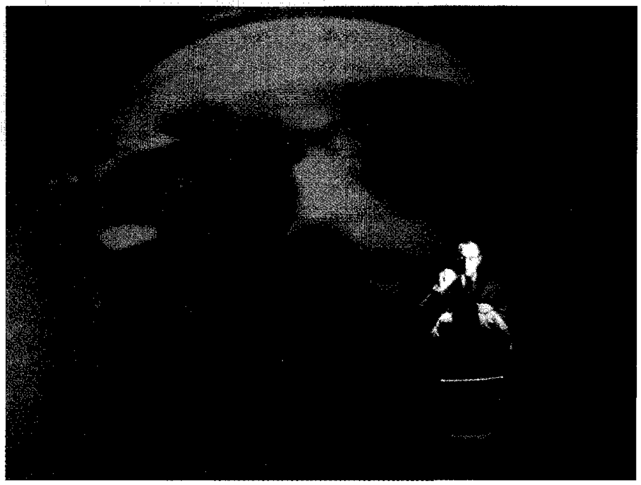
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Expect audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Debbie Does Dallas

What's more contemptible than a clean dirty joke, espe-

Sisters of Mercy

"I'm always thinking about human nature," says the celebrated avant-garde choreographer Meredith Monk. It shows in her latest production, mercy, a collaboration with the sculptor and installation artist Ann Hamilton that opens December 3 as part of BAM's Next Wave Festival. The piece begins with an image of Hamilton and Monk sitting across from each other, and Monk describes that moment as essential. "I think being willing to really listen and open up to another person is the subtext of the piece," says Monk. "Because that's already an act of mercy." (See "Off Broadway: Previews and Openings.")


MONK'S HABIT: The latest addition to BAM's Next Wave Festival.

cially when inflated into a full-length musical? Sherie Rene Scott stars in this jejune, witless travesty of the well-known porn movie. (Simon; 11/18/02) $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. No performance 11/28. Additional performances 12/1 at 5 and 8. • Jane Street Theatre, 113 Jane St. (212-239-6200).

The Donkey Show
A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $35–$45. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

★ The Exonerated
Whatever you may think of the death penalty, this play, based on interviews with innocent men and women freed from death row, should make you think—and feel—some more. Under Bob Balaban's direction, the ten actors (including Richard Dreyfuss and Sara Gilbert) are unerring. (Simon; 10/28/02) $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

Far Away
Frances McDormand stars in the U.S. premiere of British playwright Caryl Churchill's cockamamie play full of discourse about a world in which nations, animals, plants, and objects wage fathomless war in absurd alliances and incomprehensible enmity. (Simon; 11/25/02) $55. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 9, Sat. and Sun. at 3. Through 12/22. No performance 11/27. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret, The Producers,* and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Fourth Sister
Sisters in modern-day Moscow hunger for Hollywood in this U.S. premiere of Janusz Glowacki's new play. $15–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Fourth Wall
Not ready for prime time: Sandy Duncan and Charles Kimbrough star in A. R. Gurney's fatuous and smug play about George W. and suburbia. (Simon; 11/25/02) $48. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. Through 12/1. • Primary Stages, 354 W. 45th St. (212-333-4052).

The General From America
Corin Redgrave stars as Benedict Arnold in Richard Nelson's 1996 play about treason, a co-production between Theatre for a New Audience and Houston's Alley Theatre. $55. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3 and 7. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Ghosts
Amy Irving stars in and Daniel Fish directs the first major New York production of Ibsen's play about the Alving family's terrible secret in close to twenty years. The show uses Lanford Wilson's idiomatic and pungent translation but otherwise has little merit. (Simon; 11/25/02) $35–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/8. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

The Guys
Anne Nelson's play about a fire captain who lost many of his men and an editor who helps him write the eulogies. $55. Tues.–Fri. at 7. • Flea Theater, 41 White St. (212-206-1515).

Harlem Song
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. Through 12/31. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

Henry V
Saint Crispin's Day comes early this year with a Jean Cocteau Repertory production of the Shakespeare drama. Schedule varies; call for details. Through 1/5. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Importance of Being Earnest
Learn from Wilde's masterpiece why being earnest is usually a terrible idea. $40. Schedule varies; call for details. Through 1/2. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

A Last Dance for Sybil
Obie and Emmy winner Ruby Dee (*Checkmates, The Glass Menagerie*) stars in this new play from Ossie Davis (*Purlie Victorious*), a drama about power and economic freedom. $20–$40. Wed.–Fri. at 7:30, Sat. at 2 and 8, Sun. at 3. Through 12/15. • St. Clement's Theatre, 423 W. 46th St. (212-279-4200).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding.* $40. Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this simpleminded musical based on Langston Hughes's 1936 farce of the same name. (Simon; 10/14/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 1/5. No performance 11/28. • Village Theater, 158 Bleecker St. (212-307-4100).

A Man of No Importance
Mediocre musical based on the mediocre 1994 film about a repressed Dublin bus driver who moonlights with an amateur theater company. The story abounds in bittersweet wistfulness while also trying to be a lusty comedy. (Simon; 7/21/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. Through 12/29. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

My Old Lady
A man inherits a Paris apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson, the story is civilized and amusing, but quite simply *incroyable.* (Simon; 10/14/02) $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. No performance 11/28. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$65. Wed. and Thurs. at 2 and 7:30, Fri. and Sat. at 8, Sat. at 2, Sun. at 3. No 11/28 matinee. Additional performance 11/29 at 2. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Radio City Christmas Spectacular
Santa, the Rockettes, the Wooden Soldiers, and the Living Nativity have been whipping audiences into a Christmas frenzy since 1933. $36–$90. Schedule

PHOTOGRAPH BY BERNARD THOMAS.

varies; call for details. Through 1/5. • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-1000).

Stomp

This boisterous riot of found-object percussion has been a-clang since 1994. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. 11/29 performances are at 7 and 10:30 instead of 8. • Orpheum, 126 Second Ave. (212-477-2477).

Temporary Help

The brand-new Revelation Theater stages David Wiltse's psychosexual thriller. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Through 1/12. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

★ Tuesdays With Morrie

This rare play might change your life. Jeffrey Hatcher and Mitch Albom's 90-minute intermissionless stage adaptation of Albom's deeply moving story is indelible, unforgettable—a true memento mori for all of us. (Simon; 12/2/02) $45–$65. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

★ A Year With Frog and Toad

New children's musical based on Arnold Lobel's books. Schedule varies; call for details. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Yellowman

This finalist for the 2002 Pulitzer Prize, a meditation on race relations in South Carolina, is an anti-theatrical piece of bludgeoning repetition. (Simon; 11/18/02) $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 12/15. No performance 11/28. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

Body Blows

Political—and cute!—performance artist Tim Miller, on being queer in America. $17. Thurs.–Sun. at 8:30. Through 12/1. • P.S. 122, 150 First Ave. (212-477-5288).

The Flotilla DeBarge Chanukah-Kwanzaa-Christmas Spectacular

Come all ye faithful to the drag supastar's fully denominational holiday extravaganza. $12. Sun. at 10, 12/1 and Sun. at 8, 12/8–12/29. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Nellie's Nasty Noel

Celebrate the holidays ranch-style, with AIDS activist Alison Arngrim, best known as Nelly Oleson on *Little House on the Prarie*. $18. Fri.–Sun. at 8. Through 12/1. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

None of It: More or Less Hudson's Bay, Again

One of New York's most discussed avant-garde theater companies, Radiohole presents its latest show, which is set around Canada's Hudson Bay. $15. Fri.–Sun. at 7:30. Through 12/1. Then: Wed.–Sun. at 7:30. Through 12/22. • P.S. 122, 150 First Ave. (212-477-5288).

Unity Fest

The Fourth Unity's fifth annual gay-theater festival includes Edwin Sanchez's *Trafficking in Broken Hearts*. $15. Schedule varies; call for details. Through 12/29. • Bank Street Theatre, 155 Bank St. (212-358-3557).

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Anthony Caro

Life-size sculptures of figures on vaulting horses from the British artist's new series, "The Barbarians"; through 12/20. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

★ James Castle

Constructions and starkly rendered drawings, in soot on found paper, of the houses, barns, and landscapes surrounding the artist's home in Idaho; through 1/18/02. • Knoedler, 19 E. 70th St. (212-794-0550).

★ Joseph Cornell

Rarely exhibited collages, box constructions, objects, and toys; through 12/20. • Stone, 113 E. 90th St. (212-987-1655).

★ Peter Doig

Works on paper based on the artist's personal snapshots, popular films, art history, and advertising; through 1/19/03. • Werner, 4 E. 77th St. (212-988-1623).

★ John Evans

A selection of collages by this artist who began creating a collage every day in the early sixties and then ended his daily ritual on December 31, 2000; through 12/21. • Zoubok, 1014 Madison Ave. (212-879-5858).

Duncan Hannah

Recent paintings of steamships and male figures; through 12/21. • Graham, 1014 Madison Ave. (212-535-5767).

David Klamen

New paintings and drawings; through 12/21. • Gray, 1018 Madison Ave. (212-472-8787).

★ Paul Thek and Edwin Klein

Document, a collaborative three-dimensional "album" of photographs, drawings, cards, and objects created in 1969 by the former, an American artist (1933–1988), and the latter, a Dutch designer and photographer, for installations at the Stedelijk Museum, Amsterdam, and the Moderna Museet, Stockholm; through 12/31. • Gat, 1100 Madison Ave. (212-327-0441).

Andy Warhol/Jeff Koons

Paintings of flowers by the former and sculptures of flowers by the latter; through 12/21. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Josh Agle

Paintings inspired by the commercial art and advertising of the fifties and early sixties; through 12/20. • McGrath, 20 W. 57th St. (212-956-3366).

Adele Alsop

Large, boldly colored *plein-air* landscape paintings and smaller still lifes that capture both the grandeur and the intimacy of the artist's surroundings in Utah; through 12/21. • Alexander, 41 E. 57th St. (212-755-2828).

★ Jennifer Bartlett

New paintings; through 12/28. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Jim Dine

New horizontal paintings on wood panel and canvas that depict hand tools; through 1/11/03. • PaceWildenstein, 32 E. 57th St. (212-421-3292)

★ Janet Fish

A survey of paintings made between 1968 and 2002 by this artist known for her light-filled, vibrantly colored still lifes of fruit and transparent objects; through 12/14. (See box.) • DC Moore, 724 Fifth Ave. (212-247-2111).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Alan Gussow

Lushly colored oil-pastel paintings that represent the late artist's experience of the natural environment; through 12/20. • Babcock, 724 Fifth Ave. (212-767-1852).

Julie Hedrick/Nicola Bolla

Large abstract paintings that suggest epics/Paintings that depict swimming fish against monochromatic backgrounds. Through 12/24. • Haime, 41 E. 57th St. (212-888-3550).

Catherine Howe/Mary Hambleton

Portraits of beautiful women that draw on old-master paintings/Abstract paintings. Through 12/14. • Littlejohn, 41 E. 57th St. (212-980-2323).

★ David Kapp

Recent paintings of New York City street scenes; through 1/4/03. • De Nagy, 724 Fifth Ave. (212-262-5050).

★ William Kentridge

Zeno Writing, a new film by the South African artist based on Italo Svevo's 1923 novel, *Confessions of Zeno*, and a series of related drawings; through 1/4/03. • Goodman, 24 W. 57th St. (212-977-7160).

Käthe Kollwitz

An exhibition of etchings, lithographs, and woodcuts coinciding with the publication of Alexandra von dem Knesebeck's newly revised *catalogue raisonné* of the artist's work; through 1/4/03. • St. Etienne, 24 W. 57th St. (212-245-6734).

James B. Moore

Paintings of fruits, vegetables, flowers, and vessels displayed on altar-like tables in the artist's northern California studio; through 12/20. • A. V. C., 41 E. 57th St. (212-888-1122).

Tom Otterness

See No Evil, a new monumental three-figure sculpture; through 12/31. • Marlborough, 40 W. 57th St. (212-541-4900).

Louis Stone

Abstract paintings dating from 1938 to 1942 that reflect the American artist's studies with Hans Hoffman in Germany and Andre L'hote in France, and his interest in jazz; through 1/11/03. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ William Tucker

New sculptures that explore the articulation of movement; through 11/30. • McKee, 745 Fifth Ave. (212-688-5951).

Soho and Tribeca

★ Willie Birch

Life-size paintings of the artist's New Orleans neighborhood; through 12/21. • Ross, 568 Broadway (212-343-2161).

Tammy Rae Carland

New color photographs from the series "Lesbian Beds" and collage love letters and envelopes from the 1998 series "Random Letters to Ransom Girls"; through 12/21. • Spring Street, 186½ Spring St. (917-406-9941).

Don Eddy

New multi-panel paintings on the themes of nature, perception, and life's mysteries; through 12/4. • Hoffman, 429 W. Broadway (212-966-6676).

David Hammons

An installation titled *Concerto in Black and Blue*; through 2/1/03. • Ace, 275 Hudson Ave. (212-255-5599).

★ Alex Hay

The first show of the Pop artist's paintings and sculpture since 1969; through 12/21. • Freeman, 560 Broadway (212-966-5154).

Chris Johanson

An installation made up of a variety of works in various mediums that addresses the negative force of money, religion, looking out for the needy, the power of the sun, and other issues; through 12/21. • Deitch, 76 Grand St. (212-343-7300).

★ Jutta Koether and Steven Parrino

A collaborative Dada-influenced environment of "failed paintings" in which a series of noise performances will take place (12/6 at 8, 12/12 at 8, 12/17 at 8, and 1/4 at 8); through 1/4/03. • Swiss Institute, 495 Broadway (212-925-2035).

★ Rosie Lee Tompkins

Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker who was born in 1936 and grew up helping her mother "piece" quilts in rural Arkansas; through 12/28. • Blum, 99 Wooster St. (212-343-0441).

Cecelia Vicuña and César Paternosta

Photographs documenting street installations by the former, and abstract paintings by the latter; through 1/19/03. • Latincollector, 153 Hudson St. (212-334-7813).

Chelsea

★ Marina Abramovic

A performance installation, *The House With the Ocean View*, that will take place through 11/26, and a sculpture and a video; through 12/21. • Kelly, 528 W. 29th St. (212-239-1181).

★ Siah Armajani

Recent architectural sculptures; through 1/11/03. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

★ Peter Blake

Recent paintings and collages by the British Pop artist; through 12/21. • Morris, 465 W. 23rd St. (212-727-2752).

Delia Brown

A music video that depicts the West Coast singer Goapele roaming through an afternoon party, and oil paintings of imagined arcadian places; through 12/21. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

★ Chuck Close

New paintings of the artist and his family members, and of the artists Cecily Brown, Lisa Yuskavage, Paul Cadmus, James Siena, and Robert Rauschenberg, plus a companion exhibit of daguerreotype portraits of art-world notables; through 1/11/03. • PaceWildenstein and Pace/MacGill, 534 W. 25th St. (212-421-3292).

George Condo

New portraits that subvert traditional portrait painting; through 12/21. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

★ Albert Contreras/Alexi Worth

Hard-edged abstract paintings of thickly applied acrylic mixed with glitter/Figurative oil paintings in which a central protagonist is depicted as a lost soul at gallery openings and other New York scenes. Through 12/21. • Maynes, 529 W. 20th St. (212-741-3318).

Karin Davie

Paintings of billowing forms that bring to mind such carnivalesque images as striped tents, clown makeup, and twisted balloons; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Carol Diehl/Herman Cherry

Paintings made up of dense patterns of words, numbers, and symbols/Paintings on paper made on Martha's Vineyard in 1956. Through 12/7. • Snyder, 601 W. 29th St. (212-872-1077).

★ Inka Essenhigh

Paintings that depict narratives whose figures and their actions are distorted beyond recognition; through 12/20. • 303, 525 W. 22nd St. (212-255-1121).

★ Teresita Fernández

Three large-scale sculptural installations; through 11/29. • Lehmann Maupin, 540 W. 26th St. (212-255-2923).

Augustus Goertz/Stan Smokler

Textural abstract paintings/Welded-steel assemblages of found objects. Through 12/21. • Foster, 529 W. 20th St. (212-229-0044).

Duncan Hannah

Paintings of young female nudes, dating from the past ten years; through 12/21. • JG Contemporary, 505 W. 28th St. (212-564-7662).

★ Thomas Hirschhorn

An installation transforming the gallery into a series of artificial cave rooms containing books, furniture, and other paraphernalia; through 12/21. • Gladstone, 515 W. 24th St. (212-206-9300).

Glen Holland/David Saunders

Still-life paintings that infuse ordinary objects with a mysterious tension/Paintings of figures acting out personal dramas in landscapes. Through 12/21. • Fischbach, 210 Eleventh Ave. (212-759-2345).

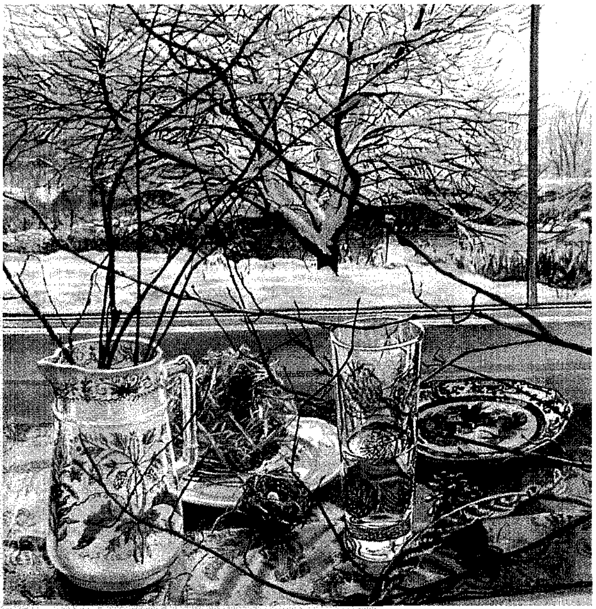
John Isaacs

Photographs, a video, an installation, and sculptures that juxtapose unlikely phenomena; through 12/21. • Feigen, 535 W. 20th St. (212-929-0500).

In Print

Seeing the Light

Feeling light-deprived as the days grow shorter? Forgo the halogen lamp and pick up a copy of **Janet Fish: Paintings** (Abrams; $60), brimming with the artist's vividly colored tabletop arrangements of fruits and flowers amid glasses, bottles, and other transparent objects. Its author, Vincent Katz (son of painter Alex), has an exceptional familiarity with the artist and her world, and it shows in this appealingly straightforward account of Fish's artistic development. You'll learn, among other things, that the Boston-born artist grew up in Bermuda (where her father was given to digging up old bottles and displaying them on windowsills), is the granddaughter of the American Impressionist Clark Voorhees, and was an abstract painter when she attended Yale with Chuck Close, Richard Serra, and others. A selection of Fish's canvases from 1968 to 2002—including the wintery still life above—can be seen at DC Moore Gallery through December 21. (See "Galleries: Solos.") E.N.



MORE ICE?: Fish's *January Snow*, 2002, at DC Moore Gallery.

★ Tobi Kahn

A new series of abstract paintings inspired by the book of Genesis; through 1/26/03. • Yeshiva University Museum, 15 W. 16th St. (212-294-8330).

Mike Kelley

Amorphously shaped reliefs, mosaiclike paintings, and sculptures from a series exploring "repressed memory syndrome"; through 12/7. • Metro Pictures, 519 W. 24th St. (212-206-7100).

★ Anselm Kiefer

New paintings and sculpture from the "Merkaba" series, inspired by Kabbalist literature dealing with the afterlife; through 12/14. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Jeff Koons

New paintings and a sculpture, *Dolphin*, the first of a new series in which the artist returns to the use of ready-mades; through 12/20. • Sonnabend, 5536 W. 22nd St. (212-627-1018).

★ Guillermo Kuitca/Wolfgang Laib

New paintings from three series, including a five-panel work, *The Ring*, based on Wagner's magnum opus/*Rice House*, a small house made of roughly cut marble and surrounded by mounds of rice. Through 12/15. (See box.) • Sperone Westwater, 415 W. 13th St. (212-999-7337).

★ Wolfgang Laib

Drawings and photographs taken during the artist's travels; through 1/11/03. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Euan MacDonald

Video projections, sculpture, drawings, and photographs that play with cinematic conventions, by Los Angeles based Scottish artist; through 12/22. • Cohan, 138 Tenth Ave. (212-206-8710).

Xavier Mascaró

Forged iron sculptures that incorporate rock, crystal, and lead, as well video and sound; through 12/26. • Marlborough, 211 W. 19th St. (212-463-8634)

★ Bruce Nauman

A selection of iconic neon works, sculptures, and drawings dating from the late sixties through the eighties; through 12/14. • Van de Weghe, 521 W. 23rd St. (212-929-6633).

John Newsom

Paintings of insects and birds against patterned backgrounds; through 1/4/03. • Stux, 529 W. 20th St. (212-352-1600).

★ Pat Passlof

Recent abstract paintings; through 12/21. • Harris, 529 W. 20th St. (212-0463-9666).

Monique Prieto/Saint Clair Cemin

Recent abstract paintings/A new marble sculpture. Through 1/4/03. • Cheim & Read, 547 W. 25th St. (212-242-7727).

★ Ed Ruscha

Prints from the seventies to the present; through 12/23. • Kempner, 501 W. 23rd St. (212-206-6872).

★ Raven Schlossberg

New collage-paintings on such themes as childhood sexuality, romance, and infidelity; through 12/21. • McKenzie, 511 W. 25th St. (212-989-5467).

★ Claudette Schreuders

Carved wood sculptures of figures that explore a range of private moments occurring in public; through 12/21. • Shainman, 513 W. 20th St. (212-645-1701).

Glenn Sorensen

Small paintings that explore the domestic and private; through 12/21. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

★ Andrew Spence

Intensely colored abstract paintings that refer to halos, spotlights, and dislocation; through 12/7. • Thorp, 210 Eleventh Ave. (212-691-6565).

★ Dan Torop/Chris Hammerlein

Photographs that offer glimpses of the world from

PHOTOGRAPH COURTESY OF THE DC MOORE GALLERY.

the perspective of a wandering photographer/Drawings of a cast of characters in open-ended narratives. Through 12/21. (See box.)• Eller, 526-30 W. 25th St. (212-206-6411).

★ **Andy Warhol**
Drawings dating from 1954 to 1985, depicting paintbrushes, paint cans, flowers, fruit, cigarettes, and other subjects; through 1/11/03. • Kasmin, 293 Tenth Ave. (212-563-4474).

Benji Whalen/Neil Farber
Stuffed fabric limbs and other objects embroidered with tattoos/Ink and watercolor drawings that depict the artist's usual mix of seemingly unrelated subjects, among them many-tusked elephants, checkered floors, dogs throwing up, and bookshelves. Through 12/21. • Clementine, 526 W. 26th St. (212-243-5937).

Zumeta
Gestural, vividly colored abstract paintings by a Basque artist; through 12/28. • 210 Eleventh Ave. (646-230-7200).

Group Shows

Madison Avenue and Vicinity

Davis & Langdale
Designs and textiles by Cressida Bell; recent paintings by Kulicke; jewelry by Jamieson; through 12/21. • 231 E. 60th St. (212-838-0333).

★ **Roth Horowitz**
"The Complete Run: Highlights From the Chaplick Collection," artists books, multiples, and ephemera from the seventies, by Andre, Boetti, Broodthaers, On Kawara, Ruscha, Warhol, others; through 12/24. • 160a E. 70th St. (212-717-9067).

Skarstedt
Works by Fischli and Weiss, Schütte, Trockel; through 12/21. • 1018 Madison Ave. (212-737-2060).

57th Street Area

★ **Archives of American Art**
"The André Emmerich Gallery: A Documentary Portrait," photographs, catalogues, invitations, and other materials that the former gallery owner has given to the archives, as well as works on paper by the artists he represented—Anthony Caro, Helen Frankenthaler, David Hockney, and others—from his personal collection; through 1/10/03. • 1285 Sixth Ave. (202-357-2700), Mon.-Fri. 9:30-5.

Mathes
A selection of Abstract Expressionist and Pop collages, by Chamberlain, Dine, Kline, Reinhardt, Rivers, Wesselman, others; through 12/21. • 41 E. 57th St. (212-752-5135).

Soho and Tribeca

★ **Artists Space**
"Painting as Paradox," works by 60 emerging painters who are grappling with various legacies of painting, among them Baracz, Greenfield-Sanders, Odita, Tremblay, Yamaoka; through 12/21. • Artists Space, 38 Greene St. (212-226-3970).

Cavin-Morris
"Frida's World," photographs of Frida Kahlo by Lola Alvarez Bravo, Imogen Cunningham, Fritz Henle, Leo Matiz, and others, displayed alongside period Mexican jewelry, Tepehuana costumes, and ex-votos and retablos; through 1/4/03 • 560 Broadway (212-226-3768).

Chelsea

★ **Algus**
"Ten Realists," works by Blair, Daze, Hendricks, Johnson, Kardon, Ruyter, others; through 12/21. • 511 W. 25th St. (212-242-6242).

★ **Cohan**
The first exhibition at the gallery's new space, of works by Long, Paine, Wallin; through 12/21. • 533 W. 26th St. (212-755-7171).

Feature
Sculpture by Wurtz, video sculpture by Bloes, drawings by Batty; through 12/21. • 530 W. 25th St. (212-675-7772).

Other

World Financial Center
"New Views: World Financial Center," site-specific public artworks produced by nine artists during a five-month residency at the World Financial Center; through 1/17/03. • WFC, 220 Vesey St. (212-580-9548), 10-7 daily.

Photography

★ **Banning**
Photomontage posters, books, and photographs created in Paris, Berlin, and Moscow in the thirties, by Carlu, Heartfield, Klutsis, Moholy-Nagy, Rodchenko, others; through 12/14. • 64 N. Moore St. (212-966-4144).

Adam Beinash
Portraits and still lifes; through 12/12. • Sterilemind, 230 Mulberry St. (212-941-6767).

Sarah Charlesworth
A group of images of abstracted objects that suggests a dream world; through 12/21. • Gorney Bravin + Lee, 534 . 26th St. (212-352-8372).

Eleanor Parke Custis/A. Aubrey Bodine
Photographs by two American pictorialists; through 12/21. • 210 Eleventh Ave. (212-989-7600).

Dan Estabrook
Recent salt prints and calotypes that suggest mysterious events from the past; through 1/11/03. • Morthland, 511 W. 25th St. (212-242-7767).

Sandi Fellman
Photographs of insects and their shadows; through 1/4/03. • Houk, 745 Fifth Ave. (212-750-7070).

Rena Bass Forman
Romantic sepia-toned landscapes; through 1/11/03. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

★ **Peter Hujar**
Portraits of the late photographer's friends—John Waters, Diana Vreeland, Edwin Denby, Divine, and others—juxtaposed with decomposing forms shot in catacombs, from the 1976 book *Portraits in Life and Death*; through 12/21. • Marks, 523 W. 24th St. (212-243-0200).

★ **International Center of Photography**
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 P.M. voluntary contribution), Sat. and Sun. 10-6; $9, $6 students and seniors.

★ **Gabriel Orozco**
Photographs taken on a trip last July to Mali that concentrate on objects, phenomena, erosion, materiality, and the organic; through 1/4/03. • Goodman, 24 W. 57th St. (212-977-7160).

★ **Philip Perkis**
A retrospective of the photographer's wry black-and-white prints of everyday sights in locations around the world; through 12/21. • Klotz/Sirmon, 511 W. 25th St. (212-741-4764).

★ **Michael Spano/Lewis Hine**
A twenty-year survey of the New York photographer's large-scale, black-and white street portraits/Vintage prints originally from the archives of the National Child Labor Committee, depicting children at work. Through 12/21. • Miller, 20 W. 57th St. (212-397-3930).

Beat Streuli
Video works shot on city streets around the world; through 12/21. • Guy, 453 W. 17th St. (212-463-7372).

Kathryn Szoka
Diaphanous, rural landscapes shot along Long Island's East End; through 12/21. • Rice, 325 W. 11th St. (212-366-6660).

Alexander Tsiaras
Large-format images from the photographer's book, *From Conception to Birth: A Life Unfolds* (Doubleday, 2000), that illustrate human development from single cell to newborn; through 1/4/03. • Ricco Maresca, 529 W. 20th St. (212-627-4819).

Ryan Weideman
Self-portraits and portraits of passengers that the photographer, who is also a cab driver, took in his car over the past two decades; through 1/5/03. • Silverstein, 504 W. 22nd St. (212-627-3930).

★ **Neil Winokur**
Deadpan photographs of objects set against monochromatic backdrops of the same color; through 12/31. • Borden, 560 Broadway (212-431-0166).

Tom Wood
"Looking for Love," a series of photographs taken between 1982 and 1985 in the Chelsea Reach Nightclub in New Brighton, North England's first disco pub; through 12/21. • Erben, 516 W. 20th St. (212-645-8701).

Museums

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
★ "Einstein." The most comprehensive exhibition ever mounted on the life and theories of the scientist; through 8/31/03. • ★ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium that approximates the butterflies' natural habitat; through 5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • "China Refigured: The Art of Ah Xian With Selections From the Rockefeller Collection." Sculptures in porcelain, lacquer, and cloisonné by the Chinese Australian artist; through 2/9/03. • "From Court to Caravan: Chinese Tomb Sculptures From the Collection of Anthony M. Solomon"; through 2/9/03. • 725 Park Ave., at 70th St. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Le Corbusier Before Le Corbusier: Applied Arts, Architecture, Painting, and Photography." Works made between 1907 and 1922 that show the architect, then a painter, gravitating toward architecture and design; Through 2/23/03. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $3, $2 students and seniors.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "The Adventures of Hamza." Approximately 70 of the finest surviving paintings from the *Hamzanama*, a fourteen-volume manuscript portraying the exploits of Amir Hamza, an uncle of the Prophet Muhammad, that was created by Persian and Indian artists and commissioned by the Indian Mughal emperor Akbar (r. 1556–1605) when he was still a teenager; through 1/26/03. • ★ "Judy Chicago: *The Dinner Party.*" The feminist sculptor's best-known work, given to the museum by the Elizabeth A. Sackler Foundation, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5,

Sat. 11-6 (till 11 P.M. on the first Sat. of every month). Sun. 11-6: $6, $3 students and seniors.

Chelsea Art Museum

"Samadhi: The Contemplation of Space. Works by twelve artists whose works suggest spatial openness, among them Allain, Barry, Kuwayama, McLaughlin, Mitchell, and Motherwell; through 3/15/03. • "Shots in the Dark." A survey of crime photography; through 3/15/03. • 556 W. 22nd St. (212-255-0719), Wed.-Sun. noon-6; $5, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "New Hotels for Global Nomads." The first major exhibition to explore the hotel as architecture, interior design, and cultural phenomenon; through 3/2/03. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10-5, Sat. 10-6, Sun. noon-6, Tues. 10-9 (5-9, free admission); $8, $5 students and seniors.

Dia Center for the Arts

"Rosemarie Trockel: Spleen." A new suite of video projections that explore the meanings of "spleen" through the artist's feminist perspective; through 6/15/03. ★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center

★"Abstract Tendencies." Abstract works on paper by Bandau, Dudek, Jensen, McShane, Pibal, Song, others; through 12/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

★"Masterpieces of European Painting From the Toledo Museum of Art." Twelve important works on loan from the Toledo Museum of Art, Ohio, by Piero di Cosimo, Jacopo Bassano, El Greco, Thomas Gainsborough, Camille Pissarro, and others; through 1/5/03. • ★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $12 adults, $8 seniors, $5 students; children under 10 not admitted.

Grey Art Gallery

★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sat.-Wed. 10-5:45, Fri. 10-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "Adolph Gottlieb." Paintings spanning the Abstract Expressionist's career from 1934 to 1973 and charting his evolution from his early representational easel paintings to his monumental abstract pictures; through 3/2/03. • ★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Théodore Chassériau (1819–1856): The Unknown Romantic." The first retrospective of paintings and works on paper since 1933 by this French artist, a precocious disciple of Ingres; through 1/5/03. ★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series The American West; through 1/5. • ★ "The Legacy of Ghengis Khan: Courtly Art and Culture in Western Asia, 1256–1353." More than 200 objects, including illustrated manuscripts, decorative arts, and architectural decoration; through 2/16/03. • ★ "Blithe Spirit: The Windsor Set." A collection of French couture donated to the museum in 1946 that includes Chanels, Lanvins, Vionnets, and Schiaparellis, and captures the elegance of thirties café society; through 2/9/03. ★ "The Prints of Vija Celmins." Images of ocean surfaces, desert floors, and star-filled night skies that eschew conventional composition; through 12/29 • "A Very Private Collection: Janice H. Levin's Impressionist Pictures." Some 35 works that graced the late collector's Fifth Avenue apartment, by Bonnard, Monet, Morisot, Pissarro, Renoir, and others; through 2/9/03. • "Genesis: Ideas of Origin in African Sculpture." Forty *ci wara* antelope headdresses of the Bamana people, and other masterpieces from across sub-Saharan Africa inspired by distinct myths of origin; through 4/13/03. • "Cultivated Landscapes: Reflections of Nature in Chinese Painting With Selections From the Collection of Marie-Hélène and Guy Weill"; through 2/9/03. • "Arms and Armor for the Permanent Collection: Notable Acquisitions Since 1991"; through 6/29/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS

★ "Drawing Now: Eight Propositions." Approximately 250 drawings by a diverse group of 26 young artists from Europe, Asia, and the Americas; through 1/6/03. • "The Changing of the Avant-Garde: Visionary Architectural Drawings From the Howard Gilman Collection." 173 architectural drawings of group of 200 that were given to the museum by the Howard Gilman Foundation, by Eisenman, Hejduk, Koolhaas, Maki, Sottsass, others; through 1/6/03. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.-Mon. 10-5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12. • "Stuart Davis: Art and Theory, 1920–31." Works on paper, the artist's earliest known diary, and a sketchbook; through12/15. • "Charles Dickens's *A Christmas Carol*." A special holiday presentation of Dickens's original manuscript; through 1/12/03. • "The Morgan Library-Rienzo Piano Project." Models and plans for the expansion and renovation of the Morgan Library, which will begin on December 4; through 5/4/03. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

★ El Museo del Barrio

"The (S) Files 2002: The Selected Files." The museum's biennial showcase of works by New York–based Latino and Latin American artists; through 2/16/03. • 1230 Fifth Ave., at 104th St. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors.

Museum for African Art

"Facing the Mask.' More than 70 masks from across the continent; through 3/2/03. • "Recent Acquisitions: Selections From the Permanent Collection"; through 3/2/03. • 36-01 43rd Ave. (718-784-7700), Mon., Thurs., Fri. 10-5, Sat. and Sun. 11-6; $5, $2.50 students, seniors, and children.

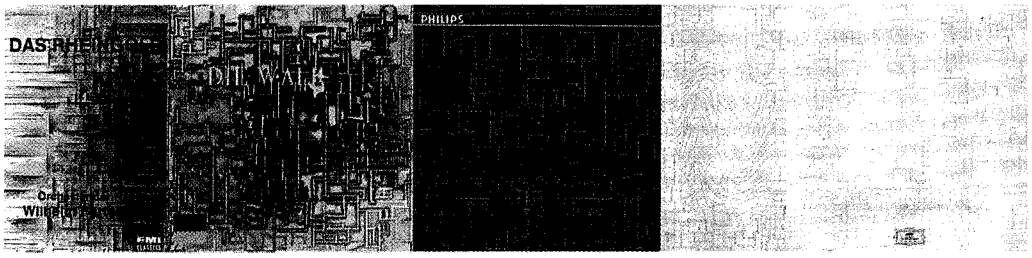
Museum of Contemporary Arts and Design

"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Den-

Talent

The Art of the Fugue

In the nearly three decades he's been exhibiting—he had his first show at age 13—the 41-year-old Argentine painter **Guillermo Kuitca** has borrowed the familiar structures of house plans, maps, stadiums, and genealogical charts as templates for his own poetic journeys. So it's not a huge leap to the LP covers—in particular those of recordings of Wagner's *Der Ring des Nibelungen*—that have emerged as a theme in his latest paintings and works on paper. Still, the range of artistic and musical styles that Kuitca taps in his five-panel work *The Ring*, beginning with Cubism (the leftmost panel references the jacket from an early-fifties *Das Rheingold*) and ending with digital distortion (at right, James Levine's early-nineties *Götterdämmerung II*), is something to behold. (Through December 15; see "Galleries: Solos.")



FIVE-PART INVENTION: Guillermo Kuitca's *The Ring*, 2002, at Sperone Westwater.

PHOTOGRAPH COURTESY OF SPERONE WESTWATER.

mark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

Museum of the City of New York

"Horn & Hardart's Automat." Photographs, ephemera, and artifacts—including original Horn & Hardart furniture and vending machines—demonstrating the chain's important place in New York's culture; through 3/16. • "The Croton Aqueduct: Illustrations by Fayette B. Tower." Highlights from a recent gift to the museum of ink drawings, prints, and letters by Fayette B. Tower (1817–1857), an assistant engineer on the Croton Aqueduct project; through 4/6/03. • "The Lubavitch of Brooklyn, An Intimate Portrait: Photographs by Steve Hoffman." Images documenting the daily life and rituals of the Jewish Chabad Lubavitch community in Crown Heights, Brooklyn; through 2/2/03. • "Raíces: The Roots of Latin Music in New York City." Photographs, broadsides, posters, instruments, and costumes relating to the evolution of Latin music in New York in the twentieth century; through 1/26/05. • ★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • "The Day Our World Changed: Children's Art of 9/11." Eighty-three works of art made by New York area children in response to the events of September 11, 2001; through 1/19/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

★ "Scaasi: Exuberant Fashion." A selection of 70 evening gowns and cocktail dresses by the designer known for his use of rich, opulently adorned fabrics, off-the-shoulder necklines, and strapless dresses; through 1/4/03. • ★ "Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris." The first exhibition to explore the sexual politics of women's fashion in turn-of-the-century Paris, where courtesans and actresses set the latest styles, including fashions by Doucet, Pacquin, Worth, and others; through 1/25/03. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

★ "Color & Ecstacy: The Art of Hyman Bloom." A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; through 12/29. • ★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition presented by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • 1083 Fifth Ave., at 89th St. (212-369-4880), Wed. and Thurs. noon-5, Fri. , Sat. and Sun. 11-6; $8; $4.50 students and seniors.

Neue Galerie

★ "Dagobert Peche and the Wiener Werkstätte." The first comprehensive exhibit of drawings, furniture, jewelry, ceramics, fabrics, and wallpaper by the eclectic Viennese designer (1887–1923); through 2/10/03. • 1048 Fifth Ave., at 86th St. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Carroll Dunham." The first major museum survey of paintings by the American artist whose combination of biomorphism, cartooning, and abstraction have played a pivotal role in synthesizing abstraction with representation; through 2/2/03. • 583 Broadway, near Prince St. (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

New York Public Library

★ "New York Eats Out." Menus, photographs, prints, magazine covers, and other items chronicling the history of New York dining from the collection of the library and on loan from the private holdings of restaurateurs, chefs, and others, selected by the New York *Times* food critic William Grimes; through 3/1. • ★ "Urban Neighbors: Images of New York City Wildlife." Historic and contemporary illustrated books, photographs, engravings, maps, original art, and other works from the library's collections depicting fauna from the five boroughs; through 2/1/03. • ★ "A Legacy in Landscapes." Arcadian images from the library's Print Collection dating from the sixteenth century to 2001, by Castiglione, Fragonard, Dalí, Katz, Pissarro, Munch, others; through 1/4/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

★ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. • ★ "Seat of Empire: Napoleon's Armchair from Malmaison to Manhattan." A multifaceted exploration of Napoleon Bonaparte's armchair from the *Salle du Conseil* (Council Room) at Malmaison, featuring the armchair and objects related to its history—furniture, paintings, sculpture, prints, and books—from the Society and collections around the world; through 1/12/03. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Video Acts: Single-Channel Works From the Collections of Pamela and Richard Kramlich and New Art Trust." Performance-based artworks in video format by Ambramovic and Ulay, Vito Acconci, Gilbert and George, Jonas, Nauman, Paik, Viola, Wegman, others; through 4/30/03. • ★ "Building Structures." Artworks made from wood, cardboard, plastic, plywood, plaster, and other building materials, by Cape, Guyton, McBride, Schnitger, Tse, Weiner, others; through 1/31/03. • "Arnold Mesches: FBI Files." Collages and paintings about the artist's own experiences during the Depression, World War II, the Cold War, the McCarthy "Red Scare" era; through 2/28/03. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.-Mon. noon-6; $5 suggested donation.

Studio Museum in Harlem

★ "Gary Simmons." A survey of the artist's work from the past seven years, including erasure drawings, photographs, sculptures, and videos; through 1/5/03. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "The Quilts of Gee's Bend." Approximately 70 quilts made between the twenties and the nineties by the women of Gee's Bend, a small town in rural Alabama; through 3/2/03. • ★ "An American Legacy, A Gift." Eighty-seven works of postwar American art that were given to the museum by fifteen members of its board of trustees, including works by Close, De Feo, Frankenthaler, Johns, Kelly, Kline, Newman, Pollock, Rauschenberg, Rothko, Ryman, Twombly, and Warhol; through 1/26/03. • ★ "Lorna Simpson: *31*." A film installation that tracks a month in the life of an unknown woman in a grid of 31 small video screens as she moves through her apartment, the street, the office, and various recreational spaces; through 1/26/03. "Lorna Simpson: Cameos and Appearances." New photographs from an ongoing series of silhouetted and obscured portraits; through 1/26/03. • ★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Tom Burr: *Deep Purple.*" A reimagining of Richard Serra's *Tilted Arc* that calls into question the past, present, and future of public art; through 1/5/03. • "Helen Mirra: *declining interval lands.*" An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • "Haluk Akakçe: Illusion of the First Time." An ethereal environment of illusional wall paintings, abstract video projections, and dimensional sound elements; through 1/10/03. • 120 Park Ave., at 42nd St. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

12/3 at 10: "The House Sale." On view from 12/1. • 20 Rockefeller Plaza (212-636-2000).

Phillips de Pury & Luxembourg

12/3 at 2: "American Art." On view from 11/29. • 3 W. 57th St. (212-940-1200).

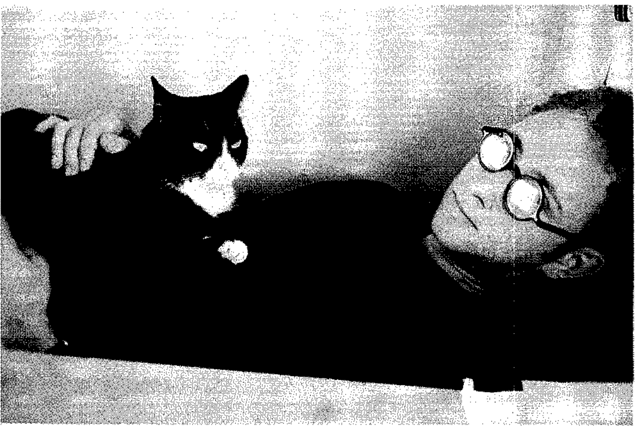
Sotheby's

12/3 at 10:15 and 2: "Carpets." On view from 11/26. • 1334 York Ave., at 72nd St. (212-606-7000).

Photography

The Drifters

Taking cues from photographer Josef Koudelka's "Exiles," another wandering, lightly equipped photographer attempting to make sense of the fleeting world, **Dan Torop** took his latest photographs of parties, landscapes, birds, and people while traveling with a minimum of gear. He also sought out subjects he perceived as having similar levels of emotional resonance—a strategy that gives his pictures their oddly memorable blend of flatness and poignancy. (Through December 21; see "Galleries: Solos.")



CANDID CAMERA: Dan Torop's *Elijah With Cat*, 2002, at Derek Eller Gallery.

PHOTOGRAPH COURTESY OF THE DEREK ELLER GALLERY.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (☆) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

Aix
Didier Virot gave up the prestige of an executive-chef post at Jean Georges to open the ill-fated Virot at the Dylan Hotel. Now he's followed in the pioneering Noza (north of Zabar's) footsteps of Tom Valenti, bringing sophisticated French fare (blue-mussel cannelloni in spicy wine broth, crispy broiled squab with oatmeal-porcini cakes) four blocks north of Valenti's Ouest. The neighborhood should be big enough for both of them. • 2398 Broadway, at 88th St. (212-874-7400). (M-E)

Ápizz
If you're from Brooklyn or the Bronx and of Italian-American descent, you probably already know how to pronounce the name of this cheaper Southern Italian spinoff of Peasant: It's ah-BEETS, as in pizza. That's the specialty of the house, baked in a beautiful wood-burning brick oven and served "by the yard." There's also wondrously moist and lemony chicken, heavenly meatballs, and, in a break with old-world pizzeria tradition, an on-premises ATM machine. • 217 Eldridge St. (212-253-9199). (M)

Biscuit
Chicken and waffles and Cheddar grits are mainstays on chef Josh Cohen's menu at Relish, the gorgeously restored Williamsburg diner. But that wasn't enough to satisfy his passion for Carolina barbecue, so in his spare time, he opened an eighteen-seat Prospect Heights joint of his own, where he goes whole hog, from ribs and pulled pork to barbecued-bologna sandwiches. The namesake buttermilk biscuits emerge from the oven twice daily. • 367 Flatbush Ave., near Sterling Pl., Prospect Heights, Brooklyn (718-398-2227). (I-M) ($)

★ Celeste
A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And classic free-form pizzas out of the wood-fired oven. Quite a trick for Teodora's Giancarlo Quadalti, staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. • 502 Amsterdam Ave., near 84th St. (212-874-4559). (I-M) ($)

Cocotte
The Park Slope sibling of Fort Greene's popular Loulou has a romantic, candlelit vibe, a charming Breton hostess, and a kitchen that skirts bistro boredom with offbeat selections like shrimp-stuffed artichokes and duck-confit-salad pizza. Menus are presented on old French album covers and the check arrives in a dish of jelly beans, flourishes sure to please the D.J. and the toddler in your party. • 337 Fifth Ave., at 4th St., Park Slope, Brooklyn (718-832-6848). (M) ($)

☆ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Dos Caminos
Stephen Hanson has made a habit—and a successful career—out of opening big, bold, budget-conscious restaurants. In this case, he adds margaritas and all sorts of assiduously researched Mexican fare to the mix. With 150 tequilas, 275 seats, and a south-of-the-border design scheme, he aims to spice up the state of Manhattan Mexican, from the humblest taco to the most complex mole. • 373 Park Avenue So., nr. 27th St. (212-294-1000). (M-E)

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

★ Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his unbelievably great grilled pizzas topped with everything from cumin-scented ricotta to mashed potatoes. • 140 W. 13th St. (212-645-4606). (M)

Kitchen 22
Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired lightbulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

★ L'Impero
We can't imagine a better upscale Italian-food bargain than Scott Conant's $48 four-course prix fixe at this sophisticated new Tudor City restaurant, where he synthesizes elegance and rusticity in dishes like duck-and-foie gras agnolotti and roast baby goat. Vicente Wolf (also a partner) is responsible for the polished, roomy design, and managing partner Chris Cannon masterminded the user-friendly wine list, which offers great values on daily-changing house carafes. • 45 Tudor City Pl. (212-599-5045). (E)

Link
Like his own résumé, British-born, French-trained Julian Clauss-Ehlers's menu at Link bridges several cultural divides. At lunch, you have a choice of either minestrone or coconut-curry soup. For dinner, there's everything from tempura-fried cod and frites to Thai rice vermicelli with spicy vegetables, and a fruit-and-nut b'steeya for dessert. The gastronomic globetrotting gets even fiercer with the late-night lounge menu, which offers pan-seared haloumi cheese alongside shrimp falafel. • 120 East 15th St. (212-995-1010). (M)

Moto
An erstwhile check-cashing joint below the el at the intersection of Hasidic Williamsburg and Hispanic Williamsburg might not seem the most propitious setting for a café and bar, but Moto's off-the-beaten-track location works for it. So do its evolving menu of panini and salads, its occasional live music, its relaxed vibe, and, most of all, its meticulously built, warmly lit interior, the kind that feels like it's been there forever. • 394 Broadway, at Hooper St., Williamsburg, Brooklyn (718-599-6895). (I) ($)

★ Noche
This Latin-themed nightclub and restaurant was inspired by a popular weekly dance party at the late, lamented Windows on the World, and its design evokes a pre-Castro club with acres of mosaic tile, stained-glass panels, a domed ceiling that changes color, and roving mojito carts. Chef Ramiro Jimenez, late of Chicama, provides a Pan-Latino panoply of tamales, enchiladas, seviches, and platters of roast suckling pig and Brazilian barbecued chicken. • 1604 Broadway, at 49th St. (212-541-7070). (M)

★ Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M-E)

Petrosino
There'll always be a market for Barolos and Barbarescos, but Southern Italian wines (and foods) are certainly enjoying their moment, to judge by this breezy osteria whose cellar ventures deep into Campania, Puglia, Sardinia, and Sicily. The menu veers southward as well—a change of pace for chef-partner Patrick Nuti, sprung from the geographic confines of Tuscan Square to sauté caciocavallo cheese, bake shrimp on Sicilian rock salt, and adorn swordfish carpaccio with oranges and olives. • 190 Norfolk St. (212-673-3773). (M) ($)

OPENINGS

Agave
The low-ceilinged, stucco-walled room evokes Arizona 206, but the wine list, full of interesting New World selections, is a happy surprise in a place that visually prepares you for a margarita onslaught. The whimsical menu, too, breaks the mold with unexpected combinations like mole-braised short ribs with jalapeño gnocchi and "Santa Fe shepherd's pie of chili mac and Iggy's jack." • 140 Seventh Ave. So. (212-989-2100). (M)

Lamu
If at first it doesn't succeed: Ethiopian-Eritrean fare didn't fly in the overfed Flatiron district, so Caffè Adulis has reconceived itself as a French restaurant with global accents, a concept that doesn't sound as foreign. Bye-bye, injera; hello, goat-cheese-eggplant terrine and fig-and-almond-crusted rack of lamb. • 39 E. 19th St. (212-358-7775). (M-E)

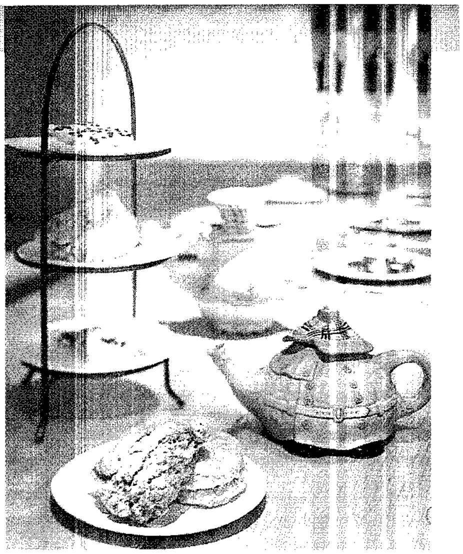
Murray's
The little Village cheese shop that could has branched out with a European-style kiosk at the bustling Grand Central Market, a boon for commuters and midtown office workers in search of a perfectly ripe Reblochon or a hunk of Parmigiano-Reggiano. • Grand Central Terminal.

Terrance Brennan's
Dairy king Terrance Brennan has filled the void Larry "Captain America" Forgione left when he checked out of the Benjamin hotel. In a modern twist on the traditional chop house, meat and seafood are accessorized with your choice of sauces and butters; even the salt-baked potato comes with a condiment tray. Prime rib and chateaubriand for two are carved tableside. Plus flaky gougeres, onion soup, and cheeses straight from Artisanal's cave. • 565 Lexington Ave., at 50th St. (212-715-2400). (E)

Opening

Forever Plaid

One thing you can't help noticing while visiting the new Burberry store is the customers' loyalty. Even while shopping for new Burberry (plaid hair scrunchies, motocross jackets, socks), they wear old Burberry (scarves, pants, hats). Presumably by demand, then, the store's third-floor Mad Tea Cup, a communal tea table run by the folks at Alice's Tea Cup, features a custom "Burberry blend" black tea and everything that goes with it: heartier-than-usual finger sandwiches like lapsang souchong chicken, pumpkin scones, peanut-butter-chocolate-chip cookies, a terrific mocha-chocolate-chip cake, even a kids' menu. It's a good place to contemplate an impulse buy, like that Burberry-plaid skateboard. (9 East 57th Street; 212-407-7100.)



POT LUCK: Burberry's in-house tea salon.

Pierres Roulantes
After a brief stint as a Mexican restaurant, the legendarily celebrity-stuffed Marylou's space has been remade as a French bistro by the owner of the Turtle Bay wine bar Le Bateau Ivre. The name means "rolling stones"; the mirror-lined dining room is decorated with vintage album covers signed by Mick and Keith; and the kitchen keeps rock-star hours, serving shellfish platters, onion soup, and cassoulet till 4 A.M. • 21 W. 9th St. (212-995-2168). (M)

☆ RM
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

☆ Sciuscià
The younger, loungier sequel to Il Gattopardo brings some of its predecessor's Southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for a terrific kibbeh appetizer, a Córdoba salad, and, at lunch, a $22.50 daily changing *piatto unico*, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M–E)

Voyage
The rum-soaked former premises of Caribe have been aired out, spruced up, and graced with a modern American menu that borrows liberally from the southern and Latin American larders in a full-fat (but quite refined) attack of baby back ribs, fried baby chicken with pickled okra, curried fried oysters, and roast pork with ham-hock-stuffed plantains. Other southern comforts: a tea lounge up front and boiled peanuts at the bar. • 117 Perry St. (212-255-9191). (M–E)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-528-4669). (I)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I–M)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. (212-966-6960). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Savoy
A relative dinosaur in Soho's volatile restaurant scene, this warm, cozy retreat is a reliable refuge from the lower-Broadway swarm. With its woody décor and its pair of fireplaces, it's got an urban-rustic charm and a Mediterranean-inspired, hyperseasonal menu, which has recently been tweaked to emphasize small plates of charcuterie and vegetable antipasto available all day at the newly built downstairs bar. • 70 Prince St. (212-219-8570). (M–E)

Below 14th Street, East

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried stuff, this new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I–M)

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

☆ Frank
With its kinetic open kitchen, its laconic wait staff, and its cramped, thrift-shop furniture, Frank is where red-sauce specialist Frank Prisinzano launched his budget-Italian East Village empire. No matter the hour, it's full of hungry hipsters looking to fill up on Grandma Carmela's slow-cooked ragù, Uncle Michael's medicine ball of a meatloaf, and great bruschetta al pomodoro (when it comes to sourcing out-of-season tomatoes, Frank must be connected). • 88 Second Ave. (212-420-0106). (I–M)

industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly prices. • 509 E. 6th St. (212-777-5920). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Rai Rai Ken
If you're nearsighted and have the option, wear contact lenses to this narrow fourteen-stool ramen bar. Otherwise—especially in winter—the fragrant heat pouring off soup cauldrons large enough to impress Macbeth's witches will seriously steam up your eyeglasses. Then all your senses won't be able to fully appreciate the tremendous bowls of ramen noodles in flavorful broths chock-full of various delicacies, like fish cakes, roast pork, bamboo shoots, and crispy garlic. • 214 E. 10th St. (212-477-7030). (I) ($)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

PHOTOGRAPH BY KENNETH CHEN.

anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I–M)

☆ **Washington Park**
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Below 14th Street, West

★ **Annisa**
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ **Blue Ribbon Bakery**
Don't be hoodwinked by what looks like one more brick-walled Village joint that serves brunch. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up any place that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ **Chow Bar**
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ **Inside**
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef–co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

Jane
Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ **Lupa**
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

☆ **Pastis**
Keith McNally's Pastis looks more like a grander Lucky Strike than like a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallowy neighborhood, it also renders the new place less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Titou
Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while a way a summer evening. • 259 W. 4th St. (212-691-9359). (M)

14th–42nd Streets, East Side

★ **Artisanal**
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ **Blue Smoke**
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

☆ **Chicama**
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

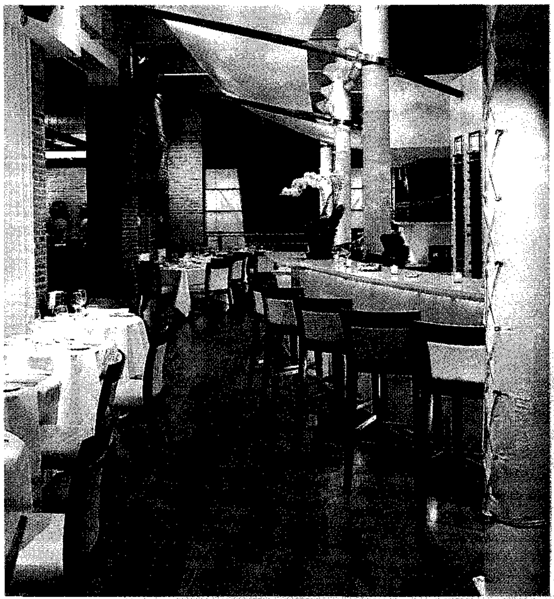
Madison Bistro
What every neighborhood needs: a casual spot for French classics like escargots, steak-frites, and bouillabaisse. Open-faced sandwiches called tartines are available at the bar, as are rustic French wines poured from imported oak barrels. • 238 Madison Ave., nr. 37th St. (212-447-1919). (M)

Nong
Seemingly overnight, the Asian-influenced Aleutia morphed into the all-Asian (mostly Thai and Japanese) Nong, and a chef who used to work at Ruby Foo's came in to consult on the spicy new menu. Choose from wok plates (chicken fried rice), large plates (crispy whole fish), and bento-box lunches full of rolls, dumplings, and stir-fries. • 220 Park Ave. So., at 18th St. (212-529-3111). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ **Union Pacific**
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ **Via Emilia**
According to the menu at this spare but homey trattoria, tortellini came about centuries ago when an innkeeper caught a keyhole glimpse of a beautiful woman undressing, inspiring him to immortalize her


SHIPSHAPE: Greek seafood at Thalassa.

Opening

Import Experts

Thalassa brings the Greek-fish-market formula popularized at Milos—and knocked off by Avra and Trata, where Thalassa chef Gregory Zapanti used to work—to Tribeca. But this soaring, mosaic-tile-and-sailcloth-clad duplex (whose name means "the sea") has a built-in advantage: It's owned by a family of Greek-food importers with a line on seriously succulent olives and estate-bottled oils who've even built a cheese cave in the basement. The day's catch is displayed over ice and priced per pound; if you'd rather the bill didn't come as a surprise (or a shock), opt for something off the regular menu, like arctic char with artichoke-fava fricassee, seafood risotto, or lamb shanks braised in red wine. (179 Franklin Street; 212-941-7661.)

PHOTOGRAPH BY BRUCE KATZ.

navel in dough. We're not sure what that pervy pasta maker would think of modern-day belly-button-baring Manhattan, but in any case, he'd heartily approve of this kitchen's soulful tortellini in brodo, satisfying tortelloni, and the other Emilia-Romagnan delicacies like gnoccho fritti, the puffy fritters served with cured meats. • 240 Park Ave. So., near 20th St. (212-505-3072). (I–M)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

The Basil
From the owners of Holy Basil and Little Basil comes this elegant addition to the sprouting chainlet, where higher prices are justified with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce. Equally impressive is the inspired selection of food-friendly wines at infinitesimal markups—just the thing to wean spicy-food fans off Singha. • 206 W. 23rd St. (212-242-1014). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultrathick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I–M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Man Ray
French record producer Thierry Klemeniuk recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. He outfitted an old Chelsea firehouse with lots of retro-looking Pan-Asian knickknacks, and the food is better than it should be. Chef Benjamin De Forest's menu mixes unfussy French bistro standards like frisée aux lardons alongside some trendy dishes like seared fennel-pollen-crusted yellowfin tuna. • 147 W. 15th St. (212-929-5000). (M–E)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's skillet cornbread, creamed spinach, and chocolate soufflé. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

T.S. Ma
If you work at CNN, MSG, or the main post office branch, you've likely already eaten here. But if you're catching a train at Penn Station, or have tickets to the Garden, you should be aware that you're only minutes away from a plate of salt-and-pepper shrimp or General Tso's chicken. As has become increasingly prevalent in the Chinese-restaurant universe, there's also a sushi bar, plus a private dining area. • 360 W. 31st St. (212-971-0050). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives' Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, steak-frites, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Cipriani Dolci
The Grand Central outpost of the international empire is Cipriani for the masses, and they're there, mostly chugging Bellinis and snacking on breadsticks at the bar, or devouring rich, hearty pastas and signature dishes like beef carpaccio with Cipriani sauce. You wouldn't expect it, but this Venetian kitchen turns out a terrific club sandwich, an unusual open-faced burger, a retro but tasty chicken curry, and some of the best bar snacks around. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

★ D'Artagnan, The Rotisserie
After years of selling foie gras and game to restaurants, D'Artagnan finally has its own: a high-ceilinged duplex countrified with tiled floors, rough ocher walls, and a cozy bar. Besides signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, terrific spit-roasted chicken, lamb, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork. Finish your meal like a true Gascon with a shot of Armagnac blanc from a baseless glass. • 152 E. 46th St. (212-687-0300). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

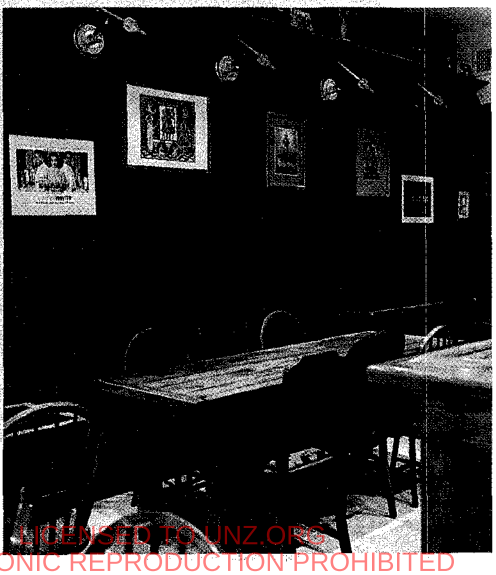
Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger

Opening

Spice Boy

"I don't like Indian food in New York," says English expat Christopher Sell. "It lacks flavor." Especially in comparison with the Birmingham balti, the stir-fry that emerged with that city's mid-seventies influx of Pakistani immigrants. Named for the cast-iron pan it's cooked in and served traditionally with nan bread instead of cutlery, the balti has become as inherently British as fish and chips. So it makes perfect sense that Sell would open the **CurryShop** directly next door to his ChipShop, advancing his one-man British invasion of Park Slope. The mix-and-match menu invites diners to pair five meat or vegetable selections with five sauces, from creamy korma to hot vindaloo, plus appetizers that include another English innovation—coronation chicken salad. (383 Fifth Avenue, Park Slope, Brooklyn; 718-832-7701.)

BROOKLYN BALTI: Communal tables at CurryShop.



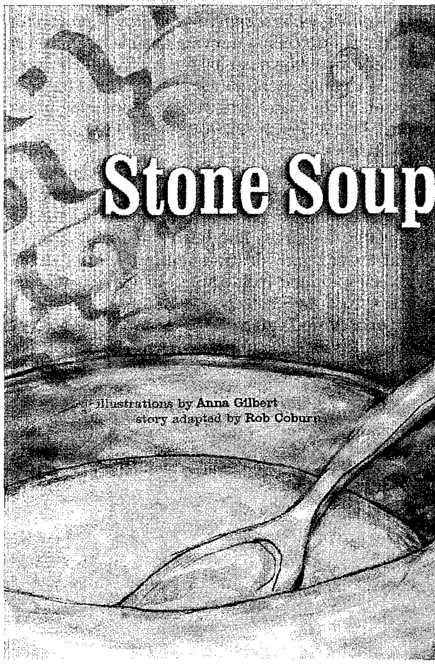
PHOTOGRAPH BY KATE LACEY.

Ask Gael

I hear there's a soup to feed thousands.

Actually, it's a pretty little hardcover book called Stone Soup. Its pocket-size pages retell a folk tale (you may know it from the classic children's book by Marcia Brown) about an anxious and slightly paranoid village that discovers joy and community as a stranger turns four stones into dinner for everyone. A parable for perilous times in our own slightly paranoid city, *Stone Soup* was put together by Magnet Communications at the direction of CEO David Kratz especially for Citymeals-on-Wheels. It's perfect as a stocking stuffer, better yet as a greeting card. Each $10 book sold buys two holiday dinners for frail, elderly shut-ins. And Citymeals also sells greeting cards—five for $25, every card paying for a hand-delivered meal. To order cards or the book, call Citymeals at 212-687-1234.

FOOD FOR THE SOUL: Holiday reading for a good cause.



sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

☆ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Olica
Olica used to be L'Actuel, and the formerly modish space it occupies is now decorated with Le Cirque-style light fixtures shaped like flaming carrots. Luckily, the talented chef Jean-Yves Schillinger is still in the kitchen. He's continued offering some of the old L'Actuel favorites, like salmon tartare, and added a variety of racy newcomers like tuna tournedos flavored with sesame and mustard sauce, and a smooth asparagus soup ladled from a tureen over a single poached egg. • 145 E. 50th St. (212-583-0001). (M-E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

★ Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an acquittal) on these saloonlike premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list. • 210 E. 46th St. (212-687-4855). (E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M-E)

43rd–56th Streets, West Side

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic-cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Film Center Cafe
To go with the vintage film memorabilia at this casual Hell's Kitchen comfort-food zone, there's a long list of wraps and overstuffed sandwiches, roast turkey, meatloaf, a raw bar, and a lively late-night bar scene. • 635 Ninth Ave., nr. 44th St. (I-M)

Fives
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversize sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations. A blackened churasco is a couple of degrees of Cajun heat short of a call to Jacoby & Meyers, and needs only minor embellishment like blue cheese, or avocado and Monterey jack. Be sure to order yours on Sullivan Street Bakery ciabatta, and douse the flames with a malted. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

★ La Caravelle
The service is still impeccable and the luminous green murals are as luminous as ever, but now, after a subtle gastronomic shift, you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet, at this grand old midtown French restaurant. The culinary changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

★ Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and, of course, bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Rock Center Café
Daily specials keep this contemporary rinkside dining room's American menu interesting, as does the strong Italian accent. Seafood risotto, fried calamari, and a burger with taleggio cheese keep diners focused on their plates rather than on the interpretive freestyle routines being performed on the ice. • 20 W. 50th St. (212-332-7620). (M)

☆ **The Sea Grill**
Chef Ed Brown cooks fish so fresh at this Rockefeller Center seafood shrine that the menu notes the name of the boat that caught them; "à la plancha" means they're seared on a special grill that is supposed to excel at retaining moisture and flavor. Kitchen equipment aside, the results are indisputably delectable, as are appetizers like mussels in a Thai red-curry broth. • 19 W. 49th St. (212-332-7610). (E)

Seppi's
Like Raoul's, its atmospheric downtown progenitor, Seppi's has a tin ceiling, a roving fortune-teller, and an unusual-for-midtown closing time of 2 A.M. The bistro menu—a winning composite of French and Italian—lists tuna niçoise and tartes flambées alongside prawn risotto. • 123 W. 56th St. (212-708-7444). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Utsav Festive India
The $13.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Vago
This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm seabass carpaccio and venison medallions sautéed with Barolo and chestnuts. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. • 29 W. 56th St. (212-765-5155). (M–E)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ **Alain Ducasse at the Essex House**
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. • 155 W. 58th St. (212-265-7300). (E)

★ **Atelier**
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

☆ **Brasserie 8½**
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad, the burger, and the cornflake-crusted crab cakes. • 9 W. 57th St. (212-829-0812). (M–E)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ **March**
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ **Shelly's New York**
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

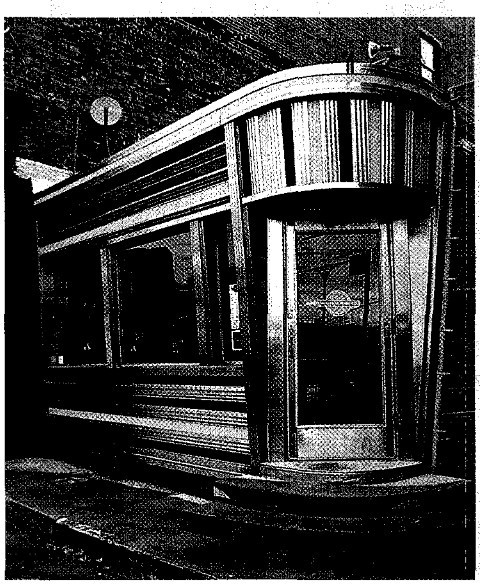
★ **The Bar @ Etats-Unis**
This might be the Upper East Side's best gourmet bar-

The Underground Gourmet

Fine Diner

"Do you have seltzer?" asks a blonde looking for something to go with her poached-salmon salad at the recently opened **Lunchbox Food Co.** "No, but we have a Spanish sparkling water," offers the strapping Australian waiter. Indeed: Despite the gleaming angular façade, terrazzo floor, and vinyl booths, Lunchbox is a diner in only the most abstract sense. "I had the menu in mind for years," says Jennifer Kohns, the alumnus of Le Bernardin who runs Lunchbox with partners Lawrence Rudolph and chef Shawn Glenn, "but we weren't looking specifically for a diner." To their credit, the trio made the most of the fifties stainless-steel Kullman, beautifully refurbishing it and painting the façade chartreuse and chocolate, a reference to the packaging of their sideline confections line, samples of which are for sale at the entrance. But if chocolate-truffle lollipops aren't enough of a clue that you haven't landed at Mel's, there's the French sea salt on the tables, the freshly ground organic beef in the excellent Cheddar-bacon burger, the coconut-crème fraîche chicken salad wrapped in a rice-flour crêpe, and the well-dressed green garnishes meant to be eaten rather than to decorate (and nothing over $12.95). Not only does the kitchen cure its own salmon, but it makes its own doughnuts, and boils and bakes its own bagels, in iconoclastic flavors like orange zest and Parmesan. Sandwiches come on breads from Balthazar, which also supplies croissants for fabulous French toast, served at brunch with butternut-squash marmalade and meaty strips of bacon. The owners have succumbed to neighborhood demand and will soon start serving dinner, plus beer and wine. But don't push your luck and try to order hash. (357 West Street; 646-230-9466.)

YOU'LL WANT FRIES WITH THAT: Lunchbox Food Co.



PHOTOGRAPH BY BRUCE KATZ.

gain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Dr. N. (212-517-2233). (M–E)

☆ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Object of Desire

Good Golly, It's Thali

Hampton Chutney Co. draws post-yoga Soho hordes with its dosas, those rice-and-lentil-flour crêpes stuffed with everything from spiced potatoes to turkey and Monterey jack. Now the kitchen is branching out, with a dosaless special thali, the classic compartmentalized Indian lunch. The tray, which changes daily, features a vegetable dish (like Madras-spiced butternut squash or Punjabi-style Japanese eggplant), a vegetarian soup (toor dal, say, or south-Indian corn with corn dumplings), basmati rice, grilled nan, yogurt, and chutney. Even dosa devotees would agree that variety is the spice of life. (68 Prince Street; 212-226-9996.)

EAT YOUR VEGETABLES: Hampton Chutney's thali special.

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Toraya
A Japanese tea room in an elegant townhouse offering an enticing assortment of confections, green teas, and desserts. • 17 E. 71st St. (212-861-1700). (I)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, its role model. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Calle Ocho
Who'da thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terracotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

★ Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M–E)

☆ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricey à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

PHOTOGRAPH BY KENNETH CHEN.

cue

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ New York Philharmonic
Christoph von Dohnányi conducts Janácek's *Capriccio*, Brahms's Symphony No. 2, and R. Strauss's Burleske for Piano and Orchestra, featuring Pierre-Laurent Aimard. 11/27 and 12/3 at 7:30; 11/29 and 11/30 at 8. • Avery Fisher Hall, Lincoln Center (212-875-5656); $25-$88.

Joseph Kubera
Contemporary pianist, joined by several other new-music artists, presents John Cage's chance piece *Variations VI*. 11/30 and 12/1. Call for details. • Engine 27, 173 Franklin St. (212-431-7466); free.

★ Rock Hotel International Piano Fest
Philip Glass and Dennis Russell Davies present Glass's Etudes and other piano musc. 11/30 at 8. Dubravka Tomsic plays Prokofiev and Liszt. 12/3 at 8. • Society for Ethical Culture, 2 W. 64th St. (212-415-9049); $10-$40.

"Concerts at the Cloisters"
Singer Anne Azéma, accompanied by Shira Kammer and Kit Higginson on period instruments, perform a program of medieval French Christmas music. 12/1 at 1 and 3. • The Cloisters Museum, Fuentidueña Chapel, Fort Tryon Park (212-650-2290); $35.

New England Symphonic Ensemble
John Rutter conducts his *Magnificat* and selections from Handel's *Messiah*. 12/1 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $30-$75.

The Queen's Chamber Soloists
Program inspired by Vermeer's paintings includes Renaissance works by Byrd, Buxtehude, and Dowland. 12/1 at 2. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-247-7800); $30.

★ Andy Statman Trio
Performs klezmer and Hasidic melodies in honor of Hanukkah. (See box.) 12/1 at 7. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $50.

Metro Mass Choir
Contemporary gospel and holiday classics help kick off the Winter Garden lighting ceremony—100,000 lights. • Winter Garden, World Financial Center, 220 Vesey St. (212-945-0505); free.

Sandrine Piau
"Art of the Song" series presents French soprano in her New York–recital debut, singing Mozart, Debussy, and Strauss. 12/2 at 7:30. • Walter Reade Theater, Lincoln Center (212-721-6500); $25.

★ "Winterreise"
Trisha Brown stages Franz Schubert's epic song cycle, sung by baritone Simon Keenlyside. See listing under "Dance."

"Winter's Eve at Lincoln Square"
Lincoln Center tree-lighting features Arlo Guthrie, the Big Apple Circus Band, the Jiving Lindy Hoppers of London, Mariachi Real de Mexico, and other colorful performers. 12/2 at 5:30. • Josie Robertson Plaza, Lincoln Center (212-581-3774); free.

★ "Bach in Context"
Series continues with the Christmas Oratorio Parts I and II, and works by Stravinsky and Mendelssohn, based on Martin Luther's Christmas chorale. 12/3 at 8. • Riverside Church, 91 Claremont Ave. (212-854-7799); $35.

Peter Kolkay
Concert Guild–winning bassoonist performs the world premiere of Elliott Carter's *Retracing*, Carter's *Au Quai*, Mozart, Poulenc, and Previn. 12/3 at 7:30. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-333-5200, ext. 10); $20.

★ "Mercy"
Meredith Monk's newest music-theater production is a collaboration with sculptor-installation artist Ann Hamilton about the human ability to withhold empathy and compassion. 12/3–12/7 at 7:30. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); $20-$45.

Opera

★ Metropolitan Opera
Presents Beethoven's *Fidelio*, Donizetti's *Lucia di Lammermoor*, and Verdi's *Il Trovatore* and *Aida*. Call, or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25-$280.

Dance

Cathy Weis
Guggenheim fellow and Bessie winner presents the world premiere of *Electric Haiku*, a series of short multimedia "visual poems," and *An Abondanza in the Air*, a collaboration with Lisa Nelson. Call for details or visit dtw.org. Through 12/1. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $32.

Jazz Tap Ensemble
Presents *Rhythm-a-Ning*, a program of dance fusing world music and jazz within a traditional tap setting. Call for details. Through 12/1 (no show 11/28). • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $35.

★ New York City Ballet
George Balanchine's The Nutcracker opens 11/29 and runs through 1/5. Call for details or visit nycballet.com. • New York State Theater, Lincoln Center (212-870-5570); $18-$90.

Eleventh Annual Improvisation Festival
Two weeks of events include performances by Bebe Miller, Sara Rudner, John Jasperse, and others. 12/2–12/15. Call for details. • Various Lower East Side venues (212-598-0551); free-$12.

★ "Winterreise"
Trisha Brown stages Franz Schubert's epic song cycle, sung by baritone Simon Keenlyside and danced by members of her company. Premieres 12/2 at 8. Call for details. • John Jay College Theater, Lincoln Center (212-721-6500); $40.

★ Trisha Brown Dance Company
Performs the New York premiere of *Geometry of Quiet*, set to Salvatore Sciarrino, and revives the 1986 *Set and Reset* with score by Laurie Anderson. Begins 12/3 at 7. Call for details. • John Jay College Theater, Lincoln Center (212-721-6500); $40.

Ballet Hispanico
Presents new works by Ann Reinking and Pedro Ruiz, including Reinking's *Slices*, a joyful, full-company dance set to music by Santana, and Ruiz's *Cecilia*, based on a nineteenth-century tragic Cuban love story. 12/3–12/15. Call for details. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $40.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Spotlight

Klez Dispenser

There were cantors in **Andy Statman**'s family going back to the eighteenth century. When they came to the U.S. a century ago, they didn't abandon music, but they took a secular turn, landing in Tin Pan Alley and Broadway's orchestra pits. (Among them was Sammy Fain, known for writing "Love Is a Many-Splendored Thing" and much of the music from Disney's *Alice in Wonderland*.) It makes sense, then, that Statman, a composer and virtuoso of the mandolin and clarinet, found his way to religious music only after steeping himself in bluegrass and free jazz. All that gets factored into what he plays: "This sort of personal take on klezmer and Hasidic music, with a lot of improvisation. It has a lot to do with jazz and other forms of American roots music," says the Brooklyn resident, who'll perform with his trio Sunday at the Metropolitan Museum of Art for Hanukkah. He's considered an authority on modern klezmer, but Statman seeks a deeper experience than celebration. In the ancient temples, he explains, "music was used as a way of experiencing the divine, as a means of spiritual purification." (See "Classical Music.") A.Z.

A GREAT REEDER: Andy Statman at work.

PHOTOGRAPH COURTESY OF THE METROPOLITAN MUSEUM.

Nightlife

Edited by Ethan Brown

Concerts

☆ **Arlo Guthrie**
11/30 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $25–$42.

☆ **The Jaguares**
12/2 at 8. (See box.) • The Town Hall, 123. W. 43rd St. (212-307-7171); $25–$50.

☆ **The Other Ones**
11/26 at 8. The living Dead—Phil Lesh, Bob Weir, Bill Kreutzmann, Mickey Hart—alive and well, according to many reports. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171); $42.50.

☆ **The Strokes**
11/27 and 11/29 at 6:45. Still unfairly labeled as lightweights, but the music—laden with great hooks and sometimes surprisingly bluesy—speaks for itself. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $27.50.

Small Stages

B.B. King Blues Club & Grill
11/27: Jimi Hendrix 60th-Birthday Tribute. 11/28: Pinetop Perkins. 11/29: Leftover Salmon. 11/30: Reid Genauer. 12/1: A Tribute to Marvin Gaye. 12/2: Hank Williams III. • 243 W. 42nd St. (212-997-4144).

Bottom Line
11/27: "Jazz Is Dead" presents "Europe '72 Reimagined." 11/29: Marshall Crenshaw and Dave Edmunds. 11/30: Annie Haslam. 12/3: Eliane Elias trio. • 15 W. 4th St. (212-228-6300).

★ **Bowery Ballroom**
11/28: "Lazy Dog" with Ben Watt. 11/29–11/30: Luna. • 6 Delancey St. (212-533-2111).

Connolly's Pub and Restaurant
Saturdays at 10:30: Black 47. • 121 W. 45th St. (212-597-5126).

★ **Irving Plaza**
11/27: Deep Banana Blackout. 11/29: Sonic Youth (see box); Liars. 11/30: Sonic Youth; Black Dice; Lightning Bolt. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 11/27: Margarita Pracatan; the Scissor Sisters. • 425 Lafayette St. (212-239-6200).

Knitting Factory
11/27: Flag of the Shiners. 11/28: Drums and Tuba. 11/29: Lake Trout; the Gloria Record; Swords Project. 11/29: The Roots. 11/30: Stereo Total; Quintron. 12/1: Friendly Bears. 12/2: Kool Keith; Zion I. 12/4: Melissa Ferrick. • 74 Leonard St. (212-219-3055). $.

Makor
11/30: Golem; Yidcore; Mensch. 12/1: Seth Glass. 12/3: Gerard Edery. 12/4: Pharaoh's Daughter. • 35 W. 67th St. (212-601-1000).

★ **Maxwell's**
11/27: Antigone Rising. 11/29–12/4: Yo La Tengo. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
11/27: The Roots. 11/29–11/30: Topaz; Cordero; Echo. 12/1: The Capitol Years; Holmes; Gravy; "A Benefit for Eduardo" featuring Tom Clark and the High Action Boys; Mikki James and the Flames; the Barnyard Playboys. 12/3: Citizen Cope; Sam Bisbee. 12/4: Hula; Skeleton Key; Ambulanc; 10 Heads High. • 217 E. Houston St. (212-260-4700).

Northsix
11/27: Drums and Tuba. 11/30: Early Man; Vaz; D.J. Teeth; Archons. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
11/27: Los Amigos Invisibles. 11/29: Peven Everett. 11/30: Ogans. 12/2: Joe Quijano and his ConJuto Cachana. 12/3: Sugar Minott and D.J. Gringo. 12/4: "Black Lily." 12/5: "Basement Bhangra." • 204 Varick St. (212-243-4940).

Southpaw
11/29: Arto Lindsay. 11/30: The Handsome Family. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
11/27: Eyes Adrift. 11/29: Howard Tate. 11/30: NRBQ. 12/3: Jude Kastle; Dave Pattillo. • 130 W. 3rd St. (212-777-7745).

The World
11/29–11/30: Dark Star Orchestra. • Broadway and 43rd St. (212-398-3439).

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house from the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. 11/29: Laurent Garnier; Carl Kennedy. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

Birdland
Mondays, 5:30–7:30: Scott Whitfield Jazz Orchestra. Tuesdays, 5:30–7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays, 5:30–7:30: Lew Anderson's All-American Big Band. 11/27–11/30: Pharoah Sanders Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 12/1: Eddie Palmieri. • 131 W. 3rd St. (212-475-8592).

LATIN CLASS: The Jaguares play Town Hall on December 2.

Onstage

Cool Cats

They might have formed in Mexico City, but **The Jaguares** don't make Latin music in any traditional sense: The expansive rock of albums like *El Equilibrio de Los Jaguares* owes much more to U2 than to, say, Tito Puente. The band has also made unpredictable touring choices, pairing up with none other than ex-Smiths frontman Morrissey for its live shows in West Coast cities. On December 2 at Town Hall, the Jaguares will be performing sans Morrissey, but that doesn't mean that it's worth missing out on this intriguingly odd band. (See "Small Stages.")

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

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PHOTOGRAPH BY ADOLFO PEREZ BUTRON.

Performance

Youthful Ideal

HOOKED ON SONICS: The titans of alt-rock return to Irving Plaza.

After more than a decade at the forefront of alternative rock, **Sonic Youth**'s Thurston Moore sounds rather grumpy and fatherly when it comes to New York's latest new wave. "I was listening to Chik Chik Chik and the Rapture with a friend the other day," Moore explains, "and we were kind of bumming out. We felt like it was like 3 A.M. at the Mudd Club, waiting for some band to come on." Though Moore sounds a bit like the seen-it-all narrator of LCD Soundsystem's "Losing My Edge," he can be forgiven, not least because Sonic Youth's recent *Murray Street* is the band's best work in years. "Some of the albums in the past were long on experimentation," Moore explains, "but with this one, we wanted to fuse pop and experimental ideas and do it at LP length. I don't want to listen to any album that runs longer than 35 minutes." The short running time was also intended to work well with the band's live show, which comes to Irving Plaza November 29 and 30. "Albums like *A Thousand Leaves* and *Washing Machine* were so long that we couldn't play anything else live," Moore says. "I think we realized that people want to hear music that they're aware of." E.B.

Cajun
Mondays and Thursdays: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 12/1: Mike Stern Band. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" Presents: "Giving the Drummer Some"
Weekly music and lecture series hosted by Arnold J. Smith. All sessions are held on Tuesdays from 7:45 to 9:30. 12/3: Sylvia Cuenca. • New School University, 66 W. 12th St. (212-229-5690); $35.

Jazz Standard
Sets at 7:30 and 9:30. Through 12/1: Rene Marie. • 116 E. 27th St. (212-576-2232).

Rose Center
The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place on the first Friday of every month from 5:45 to 6:45 and 7:15 to 8:15. 12/6: Ray Mantilla and the New Space Station. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sundays: "Klezmer Sundays." 11/27: The Mark Zubek Quintet; Victoria Hanna. 11/29: Jamaaladeen Tacuma's DNA Galleria. 11/30: Vinicius Cantuaria Band. 12/1: Shtreiml. 12/2: Kamikaze Ground Crew. 12/4: Tim Barnes, Toshio Kajiwara, Okkyung Lee, Alan Licht, Raz Mesinai, and Marina Rosenfeld. • 107 Norfolk St. (212-358-7503). $.

★ Village Vanguard
Mondays in October: The Vanguard Jazz Orchestra swings on. Through 12/1: Jason Moran Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 11/27–11/28: Angel Salazar. 11/29–11/30: Colin Quinn. • 1626 Broadway, nr. 49th St. (212-757-4100); $12.50–$24.50; two-drink minimum.

Comedy Cellar
Through 12/2: Colin Quinn; Mitch Fatel; Kevin Brennan; Godfrey; Greg Giraldo. • 117 MacDougal St. (212-254-3480).

Surf Reality
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

Cabaret

★ Cafe Carlyle
Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Saturdays through 12/31: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
Thursdays in November at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia and Christine Pedi in "Judy Garland and Liza Minnelli Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 12/28: Michael Feinstein. $30 food-and-beverage minimum for all shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's
11/29: Anthony Santelmo Jr. 11/30: Judy Kreston and David Lahm in "A Brand New Us." 12/1: Craig Zurlini in "Goodfella" with Tracy Stark. 12/2: Leslie Anderson. 12/3: Julie Reyburn in "Blackbird." 12/4: Antoinette Silicato in "Singing to Life." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

LANDMAN KEIL *Continued from page 45*

One time, she ran into him at a restaurant and said, 'Jeffrey, enough time has gone by, and you'd be so proud of Evan and Jessica.' He said, 'Joy, you're right. Call me tomorrow and we'll arrange a meeting.' My mom called me crying, she was so happy, and I said, 'He's not going to take your call.' Sure enough, when she called him the next day, he didn't take the call, and I never saw him again.

"We loved our father, and I went to the funeral for the good times we had, not the pain my sister and I had over the last eight years."

BY ALL ACCOUNTS, THE MARRIAGE TO Lisa was free of such angst. "I remember when he first met her, he was concerned that she was much younger," says a former colleague. "And I said to him, 'Just enjoy it; there are no dress rehearsals.' He loved being able to take care of her, and I think he wasn't happy that they were increasingly having to live through her parents."

"Jeffrey built a shitty company into something profitable and made a lot of money for himself, if not the shareholders," says a Bear Stearns executive. "Recently, Mickey would call people up and ask what they could do to help Jeffrey. People are talking about this as if it's inconceivable. But Jeffrey was a very generous guy, and he thought of himself as a big shot. He couldn't stand to think of himself as *not* a big shot."

"His wedding to Lisa was not like anything you've ever been to," recalls Hersh. "He seemed to fit into their world so beautifully. He was elegant and a great manipulator of money. But he couldn't stand owing any, and at this point, he just didn't know where to get more."

Not long before his death, Silverman had finally reached out for a different kind of help and started taking antidepressants. "It takes a while for the body to adjust to the medication," says a friend. "He got help, but too late."

Lisa has returned to her job as a broker at Ashforth Warburg, and neighbors of the Silvermans report that little Jack likes to ride the elevators. When his nanny says it's time to come inside, he always asks the same question: "Will Daddy be there?"

Says one man who was involved in a financial deal with Silverman, "It's so sad. Your children don't really care how much you have; they just want you around. Jeffrey's entire self-worth was based on his net worth." ■

TheMix

Edited by Boris Kachka

Radio Highlights

Jimi Hendrix Tribute
The folk station honors "guitar heroes" all day in remembrance of their patron saint on what would have been his 60th birthday. • 11/27, all day. WFUV, 90.7 FM.

The Making of "A Love Supreme"
Mos Def hosts a documentary on the making of Coltrane's album, also the subject of a new book by Ashley Kahn—who talks to Leonard Lopate on Friday. (See box.) • Documentary, 11/28 at 4 P.M. and 11/29 at 9 P.M. WBGO, 88.3 FM (Friday show simulcast on WNYC, 93.9 FM); Kahn talk 11/29 at noon on WNYC, 93.9 FM and 820 AM.

"Studio 360": Revenge
Laura Blumenfeld, the author of *Revenge: A Story of Hope,* talks to Kurt Andersen about her own experience and helps examine other instances of art as vengeance—in children's books, painting, and the music of Charles Mingus. • 11/30 at 11 A.M. on WNYC, 93.9 FM, and 12/1 at 7 P.M. on WNYC, 820 AM.

Linda Fairstein on "The Next Big Thing"
The crime writer and former prosecutor comes on Dean Olsher's variety program to discuss Roosevelt Island's creepy abandoned smallpox hospital—the star in Fairstein's latest thriller, *The Deadhouse.* • 12/1 at 11 A.M. on WNYC, 93.9 FM, and 1 P.M. on WNYC, 820 AM.

Anne Lamott
The best-selling writer talks about her latest novel, *Blue Shoe,* with the eponymous host of "The Lewis Burke Frumkes Show." • 12/1 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Uncle Tom's Moving Image"
Leading a tour of the 150th anniversary exhibit "Reading Uncle Tom's Image," CUNY's Michelle Wallace examines the way Harriet Beecher Stowe's novel has been referenced on film. • 12/2 at 6:30 P.M. New-York Historical Society, 2. W. 77th St. (212-873-3400); $6 admission.

Yukio Ninagawa
The Japanese theater director talks to moderator Mel Gussow about his new *Macbeth* production, playing at the Next Wave Festival later in the week. • 12/2 at 6:30 P.M. Japan Society, 333 E. 47th St. (718-636-4100); $8.

"The December Dilemma"
At a workshop for interfaith couples, counselor Esther Perel discusses such tricky topics as in-laws, religious symbols in the home, and the long-term impact on children. • 12/2 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $10.

"The Courts and American Democracy"
ACLU president Nadine Strossen and law professor David Garrow investigate how George W. Bush's efforts to pack the courts will affect civil liberties and the eroding checks and balances of government. • 12/2 at 8 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

"What Kind of Nation?"
James F Simon, a New York Law School professor and author of several books on the Supreme Court, lectures on the topic of his latest tome, *What Kind of Nation: Thomas Jefferson, John Marshall, and the Epic Struggle to Create a United States.* • 12/3 at 5:30 P.M. South Court Auditorium, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855 for required reservations); free.

"Vestiges of War"
Contributors to the anthology *Vestiges of War: The Philippine-American War and the Aftermath of an Imperial Dream, 1899–1999* examine the influence of American imperialism on Philippine culture. • 12/3 at 6 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); free.

Simon Schama
The Columbia professor and renowned historian discusses his multivolume history of Britain with ABC correspondent Robert Krulwich. • 12/3 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Letty Cottin Pogrebin
The *Ms.* magazine co-founder reads from her first novel, *Three Daughters.* • 11/27 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

World AIDS Day Reading
On the eve of the Day Without Art, writers Michael Broder, Patrick Donnelly, Amy Prince, and others share their work to honor victims of the pandemic. • 11/30 at 3 P.M. The Ear Inn, 326 Spring St. (212-226-9060); free.

"Cold Turkey"
Writer Alexandra Shelley hosts a Jane Street Workshop reading with Thanksgiving as its general theme. • 11/30 at 6 P.M. Cornelia St. Café, 29 Cornelia St. (212-989-9319); $6 includes one drink.

"Writers With Drinks"
An eclectic traveling melange of writers and comics throws a variety night featuring Leslie Carroll, Duck Doolittle, Ellen Pall, Vittoria Repetto, and comedian Darlene Violette. • 11/30 at 7 P.M. The Remote Lounge, 327 Bowery (212-228-0228); $3–$5.

New Poetry at Halcyon
Clement Coleman, Denise Laconga, and Ed Berrigan read from recent work at the coffee shop–nightclub. • 12/1 at 1 P.M. Halcyon, 227 Smith St. (718-260-WAXY); free.

"A New Yorker Abroad"
Celebrating its 160th anniversary, members of the New York Philharmonic put away the instruments and take turns reading selections from the travel diary of Philharmonic founder Ureli Corelli Hill. • 12/1 at 3 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $16.

"Gangs of New York"
A group reading anticipating the movie features energetic literati—Tom Beller, Douglas Century, Maggie Estep, Joel Rose, and others—reading from Herbert Asbury's 1927 book *Gangs of New York: An Informal History of the Underworld.* • 12/2 at 6 P.M. Lansky Lounge, 104 Norfolk St. (212-748-8735); $5 plus two-drink minimum.

Jonathan Safran Foer and Liev Schreiber
In this season's final installment of the Thalia Book Club, the wunderkind who wrote *Everything Is Illuminated* talks about his novel after excerpts are read by actor Schreiber. • 12/2 at 7 P.M. Leonard Nimoy Thalia, Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $16.

Clive Cussler
The undersea explorer discusses and signs copies of his latest book, *The Sea Hunters II.* • 12/2 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Elmore Leonard
The world-famous crime writer talks about his new collection of stories, *When the Women Come Out to Dance.* • 12/3 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Special Events

Tours

Post-Thanksgiving Multi-Ethnic Eating Tour
Having given in to holiday gluttony for the remainder of the year, express your gratitude for what's truly great in American cuisine by sampling the dim sum, mozzarella, plantains, and pastrami of lower Manhattan. • 11/29 at 1 P.M. Meet at the southeast corner

In Print

The Girls of Summer

Alice McDermott
Child of my Heart
A NOVEL
BY THE AUTHOR OF CHARMING BILLY

CANDY GIRL: A "summer-that-changed-my-life coming-of-age story," says Alice McDermott.

Even before her last novel, *Charming Billy,* beat back Tom Wolfe's *A Man in Full* for the 1998 National Book Award, Alice McDermott was famous for detailed depictions of Irish Catholic suburbia—multigenerational stories shifting back and forth chronologically, told by distant, shadowy narrators. She had another such novel in the works when last September's attacks forced a work stoppage and, soon after, a change in plans. The result was **Child of My Heart** (Farrar Straus & Giroux; $23). "There comes a time where what's essential about why you write fiction rises to the top," says McDermott. "I wanted to pay homage to some traditional forms of narrative, to recall my own delight in fiction and the comfort it brings." Her narrator, Theresa, recalls an adolescent summer spent baby-sitting, dog-walking, and flirting dangerously with an aging painter. The setting shifts from sixties working-class Queens to pre-Spielberg East Hampton—a place McDermott remembers fondly. "It was where I went my favorite two weeks of every year, to see my favorite relatives," she says. "Everything about it was magical." But McDermott's book is no chicken soup for the literary soul. Disease, death, parental neglect, and statutory rape are par for the course. "I don't think it's an uplifting story, as in *Don't worry about it, things will get better,*" says McDermott. "Theresa is not reconciled to the dilemma that life is short. I'm acknowledging the dilemma and how we live with it. There's no answer—there's grief and there's pain, and there's also love and affection and sunny summer days that end. There it is." B.K.

Solutions to last week's puzzles

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On the Air

Supreme Being

EXPRESS 'TRANE: The saxophonist contemplates *A Love Supreme*.

San Francisco's Church of St. John Coltrane has sung the praises of **A Love Supreme**, the saxman's ecstatic 1965 album, for more than 30 years. For the rest of us, it may be time to revisit the faith. Accompanying the release of a newly remastered edition (which includes the group's only live performance of the work) are two closely linked "making of" projects. Journalist Ashley Kahn, who two years ago traced the origins of Miles Davis's *Kind of Blue* (on which Coltrane played), has just published a commentary and oral history (Viking; $27.95), and this week, ardent fan Mos Def narrates a two-hour Thanksgiving radio documentary, broadcast on WBGO and WNYC, featuring rare recordings, interviews, and even the distant bass of 'Trane's own voice. Both go far beyond the mechanics of collaboration and studio time, delving into the religious, political, and personal upheavals that shaped Coltrane's signature album. (See "Radio Highlights.")

of Delancey and Essex Sts. (212-439-1090 for recommended reservations); $16.

Thanksgiving Pub Tour
Walk off the turkey (and have another couple of beers) on a historical tour taking in the White Horse Tavern, Chumley's, and other former speakeasies and writers' roosts in the Village. • 11/30 at 5:45 P.M. and 12/1 at 5:15 P.M. Call 212-465-3331 for reservations and meeting place; $13.

"Origins of Christmas Traditions"
A once-a-year tour examines the city as major contributor to holiday lore, visiting spots like the former site of the Currier and Ives shop. • 12/1 at noon and 2:30 P.M. Call 212-465-3331 for reservations and meeting place; $13.

"The Hidden Charms of Chelsea"
The former hundred-acre farm—now a haven for arty hipsters and gay musclemen—is the subject of an architectural tour. • 12/1 at 1 P.M. Meet at the General Theological Seminary, Ninth Ave. at 20th St. (212-242-5762); $12.

Benefits

"Dacha on the Green"
A fifteenth-anniversary gala for the American Russian Young Artists Orchestra features cocktails, dinner, musical interludes, and prizes like a Helen Yarmak fur shawl and a weekend getaway to St. Petersburg (let's hope it's not before spring). • 12/2 at 6 P.M. Tavern on the Green, Central Pk. W. at 67th St. (212-956-3727); $225–$500.

"Baroque Splendor"
An evening of food and chamber music sponsored by the Orchestra of St. Luke's is hosted by conductor Donald Runnicles and diva Susan Graham and benefits the orchestra. • 12/2 at 6:30 P.M. French Consulate, 934 Fifth Ave., nr. 74th St. (212-594-6100, ext. 110); $350.

Inner City Scholarship Fund Award Dinner
Cardinal Egan and New York Stock Exchange chairman Dick Grasso and other business leaders honor Kenneth Langone's support for the Inner City Scholarship Fund, with proceeds from the gala helping poor children attend Catholic schools. • 12/2 at 6:30 P.M. Waldorf-Astoria, Park Ave. at 49th St. (212-753-8583); $750 and up.

MacDowell Colony Annual Benefit
A performance and dinner to benefit the premiere arts colony pays tribute to the 62 Pulitzer Prizes awarded to its alumni, among them Oscar Hijuelos, Galway Kinnell, James Lapine, and Ned Rorem (all of whom perform this evening). • 12/2, cocktails at 7 P.M., dinner at 8 P.M. Call 212-535-9690 for tickets and location; $750 and up.

Other Events

Macy's Thanksgiving Day Parade
Expect the usual, from Tom Turkey to Santa Claus, at the 76th annual event that in simpler days would herald the start of the holiday season. • 11/28 at 9 A.M. Central Pk. W. and 77th St. to Herald Sq. at Broadway and 34th St. (212-494-4495); free.

Family Hanukkah Festival and Concert
Children and grown-ups alike can press olive oil for the menorah, perform interactive theater, and donate food to the needy before sitting down to a performance of Handel's oratorio *Judas Maccabeus*, with accessible new narration. • 12/1, festival 10 A.M. to 2 P.M., concert 3 P.M., 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $15 festival, $25 concert, $35 combined.

Day Without Art Screenings
The museum screens several television dramas and documentaries made since 1985 along with some public-service announcements. • 12/1, 12:15 to 6 P.M. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $10.

Winter Garden's Festival of Light and Sound
The recently restored downtown center displays all its 100,000 holiday lights (which survived the attacks), featuring the Metro Mass Choir at the lighting ceremony and hosting installations, sculptures, carolers, Hanukkah revelers, and Santa and his elves throughout the month. • 12/2 through 12/27. Winter Garden, World Financial Center, 220 Vesey St. (212-945-0505); free.

Winter's Eve at Lincoln Square
Following the lighting of the cultural center's own decorative tree, musicians will regale revelers with zydeco, blues, jazz, folk, and even a cappella as they shop for holiday gifts and sample wine and local cuisine ranging from popovers to Indian delicacies. • 12/2, lighting at 6 P.M. Lincoln Center (212-581-7762); free.

Sports

Pre-Season National Invitation Tournament
Get a jump on the office pool now. The nation's premiere preseason college-basketball contest is a consistent predictor of the Final Four. • Semis 11/27 at 7 P.M.; championship 11/29 at 6:30 P.M. Madison Square Garden, Seventh Ave. at 33rd St. (212-307-7171); $21.50–$34.50.

Northeast Regional Cross Country Championships
High-school runners from twelve nearby states will gather in J.Lo territory in an attempt to qualify for the National Championships. • 11/30 at 8:30 A.M. Van Cortlandt Park, Broadway nr. 242nd St. (212-720-4435); free to watch.

Knickerbocker 60K
Yeah, that "60" is not a typo. Run circles around the park while the rest of us plop ourselves on the couch, eat leftover mashed potatoes, and watch college football. Have fun. • 11/30 at 8:30 A.M. Central Park, East Drive at 90th St. (212-860-4455); $35, $25 members.

PHOTOGRAPH BY CHUCK STEWART.

cue Kids

Edited by Susan Avery

Events

For Children

What Goes Up Must . . .

. . . be the Shanghai Circus. Remarkable athleticism. (See box.) • 12/6 through 1/12; the New Victory Theater, 229 W. 42nd St. (212-239-6200 or newvictory.org); $10–$40.

Winter Cause Is Coming to Town

Stroll around Lincoln Square, from 61st to 67th Sts., and take in the third annual Winter's Eve Festival. Free performances along Broadway, holiday carolers, jugglers, stilt-walkers, gourmet-food tastings, and home-decorating demos are on tap. Tree lighting at 5:55 P.M. on the plaza. • 12/2 from 6 to 10 P.M.; Lincoln Square neighborhood (212-581-3774 or winterseve.org); free.

The Fat Lady Sings

Opera in small doses? The Opera-in-Brief family series, from Amato Opera, is an abbreviated production in full costume. Interwoven narration helps kids understand the story. • 11/29 is *The Magic Flute*; 11/30 and 12/28 is *Hansel and Gretel*; 12/21 is *Amahl and the Night Visitors*; 12/27 is *The Mikado*; All performances are at 11:30 A.M.; 319 Bowery (212-228-8200 or amato.org); $15.

Little Bill on Broadway

We've fallen in love with Nickelodeon's Little Bill. The only place to catch him this week is at his debut at the Macy's Thanksgiving Day Parade. Also new to the route is Angelina Ballerina and Mr. Monopoly. Wave to Ashanti, bark to the Baha Men, and throw a kiss to Barney and Friends. • 11/29 at 9 A.M.; from Central Park West and 77th St. to Herald Square (212-494-4495 or macys.com); or catch it from 9 A.M. to noon on NBC; free.

An Old-Fashioned Christmas

At the annual Winter Festival at Lefferts Homestead in Prospect Park, kids will become part of an 1880s home and bake doughnut holes, create traditional wooden toys, and make decorations and candles. Weavers, woodsmiths, and quilters will also demonstrate their skills. Saint Nick arrives on horseback with goodies, and kids will feed the horse carrots and straw in exchange. • 12/1 from 1 to 4 P.M.; Lefferts Homestead, Prospect Park, enter the park at Flatbush Ave. and Empire Blvd. (718-789-2822); free.

A Magical Season

"Season's Greetings" is a Christmas-themed magic show that includes holiday music, toy soldiers, and everyone's favorite reindeer, Rudolph. Magicians Tim and Robin Balster rely on active audience participation while promising lots of laughs. From Theatreworks/USA • 11/30 and 12/1 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., nr. 51st St. (212-627-7373); $20.

Book 'Em

Famed critic bell hooks reads her latest kids' books, *Be Boy Buzz* and *Happy to be Nappy* at the Bank Street Bookstore. • 12/1 at 2 P.M.; Bank Street Bookstore, Broadway and 112th St. (212-678-1654); free.

Ice, Ice Babes

This season's Disney on Ice, *Princess Classics*, is the largest and most elaborate ice show the Mickey Mouse company has done to date. Sliding around the rink are Cinderella, the Little Mermaid, Sleeping Beauty, Beauty and the Beast, Jasmine, Mulan, and Snow White. • Through 12/1; Continental Airlines Arena, East Rutherford, N.J.; (201-935-3900); $15–$60.

Theater Judaica

Night Kitchen Radio Theater presents *Pincus & the Pig: A Klezmer Tale for Children*. Maurice Sendak's illustrations of his new version of *Peter and the Wolf* will be presented in a slide-show format, with music provided by the Shirim Klezmer Orchestra. The program also includes two other kid-friendly skits: *The Flying Latke* and *Hello, Hello God*. At the Jewish Community Center in Manhattan. For kids 6 and older. • 11/30 at 7 P.M.; Jewish Community Center, 334 Amsterdam Ave., nr. 76th St. (646-505-5708); $25.

Happening

Jumping Through Hoops

Every three years, thousands of Chinese parents line up in Shanghai, waiting for their kids to be interviewed for a prestigious school. "We look at the disposition of the child and the parents," says Michael Wilson, producer of the **Shanghai Circus**. "Acrobatic entertainers are revered in China. You don't run away and join the circus—in China, there's a formalized academy." The performers in the Shanghai Circus, which makes its second appearance in New York from December 6 through January 12 at the New Victory Theater, enter the academy at about 8 years old and stay a decade, learning their craft and doing rigorous academic studies. By 18, they are full-fledged members of the troupe, wowing audiences around the globe with daredevil acts of hoop jumping, contortionism, and juggling—not to mention unicycling while balancing a big porcelain soup bowl, as one woman does. Though the troupe and the show are steeped in Chinese tradition, don't expect to see performers in Chinatown during their downtime. "They'd rather cook for themselves and then go to Saks," says Wilson. (See "Events.") S.A.

Playing with fire: The Shanghai Circus brings its balancing acts to the New Victory on December 6.

PHOTOGRAPH BY MICHAEL M. WILSON.

SENIOR *Continued from page 51*

persuading Helms. "I told him that we have to be consistent as Christians," he says. "We can't be for saving the unborn and then turn our backs on children dying of AIDS."

Back in his office, I ask Helms if his interest in Third World–debt relief and AIDS means his priorities have, in fact, changed.

"Not one iota."

Didn't he mention being "ashamed"?

"Well, I did say it, and I am ashamed," he says. "But we're not going to stop the spread of AIDS if we don't all get busy workin' in every possible way. We got to make morality in America popular again."

He looks at me defiantly. "Because a lot of people who have AIDS and other diseases," he says, "delight, I am told, in spreadin' 'em. Which is awful, if you think about it."

TODAY, IT IS HARD NOT TO THINK ABOUT Helms in terms of his ideological opposite, the late Paul Wellstone, who also was a principled populist and the lonely senator on the slim side of 99-1 votes. Before he died, I happened to ask Wellstone what he made of his North Carolina colleague. I confessed to being charmed by him—in spite of the homophobia, in spite of the appalling record on civil rights, in spite of the utter monstrousness of his public rhetoric.

Wellstone was sympathetic. Shortly after he got elected in 1990 (but before he got to Congress), he told the Chicago *Tribune* that he "despised" Helms.

"I still don't understand what I would consider his real . . . harshness, to tell you the truth," he told me. "But I'll tell you: We once went on a plane together coming back from Rabin's service, and we had a lot of time to talk. I remember saying, 'We didn't start out on such good footing.' But then he talked about his children and grandchildren, and I talked about our children. And since then, we've come to really appreciate each other. Whenever he's been in the hospital, I've always called him and wished him and Dot well . . . So it's been nice. And surprising. But you know, I'm glad. I would rather it be this way."

He stepped into the elevator to go vote. "I guess the key distinction," he said, "is between a person and a person's viewpoint." The doors closed.

It was then I realized: Helms inspires Democrats to do just what he says his own daddy preached.

Love the sinner.

Hate the sin.

And pray that one day, our way wins. ■

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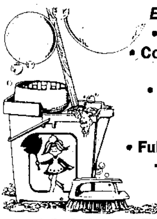

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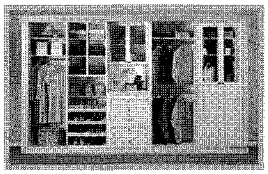

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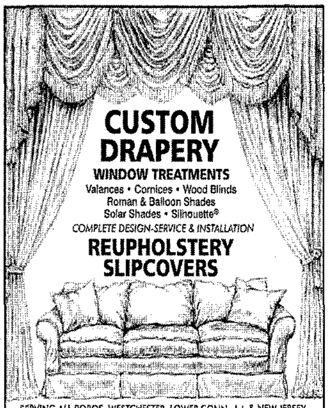

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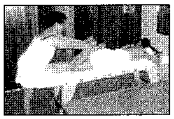

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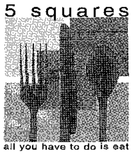

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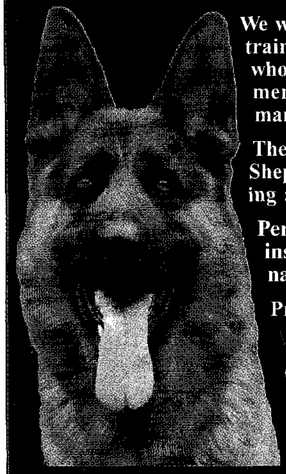

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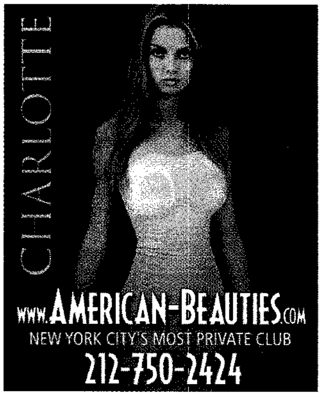
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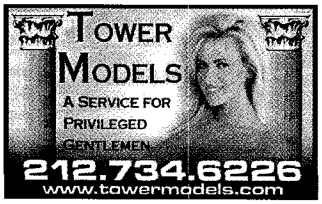
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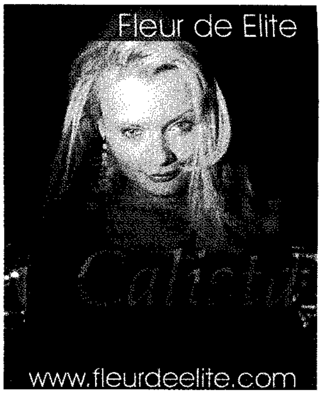
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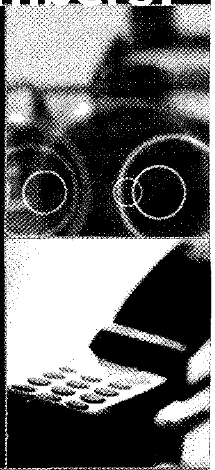
Sweet Brown Eyes—Sexy professional seeks mensch professional, 50s. 3308 ✉☎

Dear Asian Girl—Due to a series of flukes, miscues and so many missed opportunities that I'm permanently bruised from kicking myself, we haven't yet managed to meet. So, please view this little ad not as a facile, facetious come-on, but a heartfelt plea to destiny to set things right once and for all. Sitting here typing is a strikingly handsome, 5'10", 175-lb, 37-year-old, never-married, commitment-friendly Jewish guy. When not cursing fate, I'm running my own business, traveling, working out and eating Beluga caviar on Tostitos by the glow of the TV. Like all great misunderstood geniuses, I have an abiding faith that after all the trials and tribulations of this shopworn swinging single's life, a gorgeous and ethereal Asian woman (24-34) is going to sweep me off my feet and redesign my wardrobe. In return, I'll keep things funny, fun and interesting forever. So, if it's you I keep missing, please send me a note and photo. heartfeltplea@aol.com 3309 ✉☎

Good-Looking Attorney—57, Jewish, financially secure, intellectual, artistic and athletic, seeks a slim, pretty professional, 40s, for serious relationship. 3343 ✉☎



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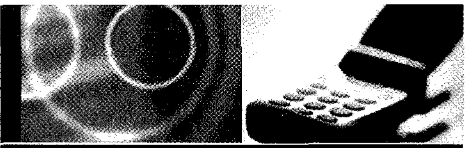
Erudite, Sophia Loren Look-Alike—Internationally known artist - enjoys all things, spiritual and evolved, Jewish. A lady, elegant, exotic and sensual, a complete woman. Seeking my spiritual partner, who is solvent, lives out loud, traveled, "A Man", who's exceptional and looking for an exceptional woman. Please be fun, relaxed and open to all the possibilities, 45-63. Photo a must. godessxlife@aol.com 3317 ✉☎

41-Year-Old Seeks Princess—Who's athletic, under 120 lbs, serious, who wants a family, and who has style - can select Armani, Jill Sander and Manolo. Likes to work out and take a whirlpool, likes charity galas, screenings and traveling, likes to be a heroine and come through in the clutch. Photo/phone a must. 3303 ✉☎

Passionate Woman—I laugh, I love, I cook, I sail. Did I mention good-looking, leggy, with a great smile and sense of humor to match? Fun, creative professional wants to share city/country passions with tall, 47-plus, warm, secure man. Photo, please. 3310 ✉☎

Attractive NYC Man—47, who loves the West, seeks attractive Western gal, 30s, who loves NYC. A big city life @aol.com 3305 ✉☎

Loving Jewish Divorcee—Wants a companion over 55, for walking, tennis and cultural events. Note, please. 3333 ✉



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Sweet—Pretty lady, 48, seeks sweet man, 43-53, nonsmoker. Note/photo. 3331 ✉

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Beautiful, Sexy Blond, Euro-Asian—34, model/actress, fit, educated, financially secure, looking for a very successful, handsome, fit, caring, single white male, 30-45 years old, for a possible long-term relationship. tiafrench@hotmail.com 3329 ✉☎

Dream Woman—Beautiful blond, green eyes, dazzling smile, late 50s, film and theatrical producer with Warren Beatty and Off-Broadway musical rock show, seeks early-50s, handsome, successful actor/musician or professional/businessman who loves the arts. Photo, please. 3324 ✉☎

Lovable Cutie Seeks Warm Teddy Bear—For winter nights. If you enjoy sitting by a fire or dancing up a storm, you're my kind of man. Seeking compassion, healthiness of mind and body. I am a successful, attractive, fit 44-year-old female who runs her own business, likes the outdoors, art, comedy (does as hobby). If you are a warm soul who's fun - photo/note. 3342 ✉

Successful Professional—White male, 38, physically fit, athletic. Seeks well-educated, slim female, 24-37. 3320 ✉☎

Stunning, Sophisticated—Fun-loving redhead, early 50s, Jewish woman who is passionate about art, life and philanthropy, and splits her time between Manhattan and Connecticut. Intelligent, financially independent - and legs most women would die for. Seeking 50-62-year-old, fit, nonsmoking, tall, distinguished male companion with successful entrepreneurial spirit, who has fun whether watching sports or enjoying a lovely evening at the theater. Interesting and interested. Full photo and personal bio required. 3337 ✉ E-mail: interesting_interested@yahoo.com

Pretty As A Picture—Smart as a whip, warm as a puppy. Young, happy, single, Jewish professional lady seeks one single, Jewish, professional, cultured, secure man, 41-49, who loves living, laughing and loving. 3300 ✉☎

Like The Sun—Green-eyed blond who radiates with a spark of light, turns on the heat... Seeking professional man, 60-70, with energy, intellect, humor. Enjoys cultural events, sports, with passion for living. 3298 ✉☎

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6
Swing Lessons
8:30 pm
7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
orkshop
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
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Salsa Dance Workshop
8:15 pm
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Long Island Wineries
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Rock Scrambling
10:00 am
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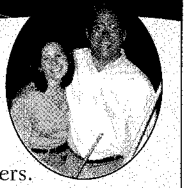

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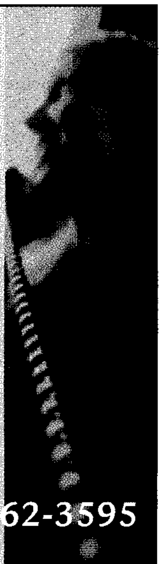

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*due to the holidays, these New York magazine issues will close early.

Pretty, Warm, Loving—Happy, accomplished Jewish professional, very youthful, active 56, 5'6", fit, fun, full of life and love, bright, kind, sensitive, communicative and evolved, seeks fine-valued, accomplished Jewish soul mate to share love, laughter, family and friends. Note/photo - delighted to exchange. 3315 ✉☎

Edgy, Aging, Fit Middle-Class Loner—Average-looking male, 50, antique store owner, had a good head of hair, loves TV. Seeks slim, nonsmoking female, 40-50, for adventure and HBO. Dazzle me! No blonds/kids. Photo/sense of humor. 3299 ✉☎

Divorced Jewish Businessman—55, good-looking - in great shape physically, financially and emotionally, looking for beautiful, slim, sexy Jewish woman, 35-50, who has it all but wants her life changed forever. Photo appreciated. 3340 ✉

Green-Eyed PhD—49, 5'9", 170 lbs, divorced, no kids. Athletic, funny, smart, hip and handsome. Liberal and intellectually adventurous. Seeking sensitive, sophisticated, psychologically-minded woman to ride off into the sunset. Photo. 3311 ✉☎

European, Educated NJ Widow—62, likes classical music, art, travel. Looking for tall, fit, 65-75-year-old, nonsmoking man with similar interests, for friendship and a warm relationship. Photo, please. 3330 ✉

Playful, Pretty Professional Woman—Seeks intelligent, educated man, 45-60 and over 5'8". 3325 ✉☎

Lots Of Energy—Strong-willed, intelligent, beautiful, athletic and caring, 36-year-old woman seeks a compassionate, athletic, handsome and successful man who is looking for fun, laughter and commitment. I look forward to meeting you. 3307 ✉☎

A Good Man—Semi-retired, noted professional, author, poet, animal lover. Cultured, multifaceted, spiritual, ever-evolving, with a passion for life. Entering my "golden years", I am now building my second home near Woodstock. In this new start, I am seeking a bright, creative, trim, sensitive woman, 55 plus, who can laugh at herself as well as me. Hopefully, as my best friend, we will share life's smiles and love - and joyfully grow old together. 3336 ✉☎

Joy Is Not In Things; It Is In Us.—I've reached the point in life where I feel at peace with myself and the people around me. I have a full and happy life, many wants but few needs, a rewarding career and many other interests - however, I do not have that special someone to share the happy moments in life. I seek the company of a happy, life-enjoying, intelligent, rational, bright-of-mind, fair-of-face, financially and emotionally secure, independent, successful professional or career woman (40-50) for a committed, exclusive relationship. Highly successful CEO of an international firm, divorced, unencumbered, youthful 60ish, "alpha male", 5'10", 155 lbs. Nonsmoker, energetic, in excellent health, exercise daily, happy, evolved, multifaceted, PhD (I'm writing a book), passionate about the people and things I care about. I enjoy theater, ballet, concerts, cinema, travel and good conversation - especially sharing thoughts and feelings. Let's meet and see what we can offer to each other, and explore the myriad of possibilities. No reply without photo. POB 6301, New York, NY 10022

Pretty, Petite, Romantic—Widowed professional mom with twins, 43, 5'3", 115, fit/athletic, sparkling blue eyes, big heart, warm smile, with great sense of humor and zest for life. Enjoys cooking, family life, friends, music, romantic dining, travel, summer/fall activities. Seeks professional, handsome male, 40-50, 5'9" plus, who is financially secure, nonsmoking and possesses similar qualities. Dads with children are welcome. Note/photo preferred. 3341 ✉☎

Attractive Russian—40s, 5'6", beautiful figure, long blond hair, freckles. Love theater, art, tennis, ski. You: successful, kind, 45-60. halii@netzero.net 3339 ✉☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Bright, Successful, Pretty Lady—Mid 40s, with great sense of humor and adventurous spirit, seeks successful, financially secure, Jewish male counterpart, 40s-mid 50s, nonsmoker, for meaningful relationship. Interests include travel, the arts and enjoying life with that very special someone. Photo/note, please. 3332 ✉

One-In-A-Million—Gentleman - here is your once-in-a-lifetime opportunity to meet the woman of your dreams. Imagine a woman who is desirable, glamorous, beautiful, slim, intelligent, passionate and looking for the right man to hold her down. For the man who demands the best from everything in life, 30-45, very successful, attractive, cultured, selective, funny and kind. For this man, now might be your chance to find a lifetime of happiness. formermissnj@yahoo.com 3334 ✉

Successful Entrepreneur—38, very attractive, athletic, intelligent, seeks woman, 22-38, very attractive, intelligent, adventurous, spiritual, for world travel, relationship. Photo. Asdktm99@aol.com 3316 ✉☎

Don't Make Me Have To Buy A Dog—I'd rather have you. Searching for someone loving, attractive, successful, social, who likes to travel, dance, laugh, good food, jazz, theater, art, etc. 50s-60s. Children okay - I have none. Widower a plus. Integrity important. I'm an intelligent, spiritual, successful, pretty, stylish, loving, petite NYC lady, in excellent shape, who cherishes family and friends and enjoys entertaining. I know you're out there. Act fast, otherwise I'm leaning toward a Golden Lab. Photo appreciated. 3326 ✉☎

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NAKED CITY AMY SOHN

MALE FRAUD

A good man may be hard to find, but good-for-nothing male friends are a dime a dozen. Nearing 30 and still single, the author decides it's time to clean house.

NOT LONG AGO, I RAN INTO a guy I know, Ambiguboy, at a panel discussion I was participating in called "The Modern Woman Unbound." I was pontificating on my rise from pathetic nobody to poster girl for the urban literati when I spotted his angelic puss in the largely female crowd. Ambiguboy and I had a bunch of mutual friends, and every once in a while we'd run into each other at a party. Though he had an unflatteringly boyish haircut, he was witty and even-keeled, and I'd always been vaguely attracted to him.

I gave him an effusive hello after the event, but he seemed distracted and eager to leave. A few days later, he e-mailed me: "I'm sorry I wasn't able to talk with you more; I was actually on a date and she was waiting for me outside. Maybe we could get a coffee or a drink and catch up."

I figured if he was mentioning his date, it might be a veiled way of letting me know he was taken, in which case I didn't want to waste my time. So I wrote back, "ARE YOU ASKING ME OUT ON A DATE? GREAT!"

"Is Thursday good?" he replied, ignoring my question. I should have known then that we were doomed. He was either too self-protective to admit it was a date or under the gross misperception that I was interested in being his friend. Which I wasn't, for one very simple reason: I don't need new male friends.

I definitely need new female friends, because I had a recent defection, and because female friends, despite said defection, are kind when you're psychotic, support you when you're down, and are willing to set you up on dates.

A male friend, or MF, on the other hand, is not really a friend. Every MF I have falls into one of two categories: guys who have gotten into my pants and guys who are trying. The first group I don't mind having around—they're grandfathered in—but lately I've been downsizing the second.

I wasn't always so anti-MF. In my early twenties, I had plenty of them, guys with names like Mike and Dave. I would meet them in bars like the Brooklyn Inn and Sophie's, playing pool, and though sometimes we'd hook up, other times we wouldn't. But if they were funny and wore corduroy, we'd wind up staying in contact.

It made sense then, because we were in similar boats. We had bad jobs and crappy apartments and we were all trying to figure out who we were. But when you are single, female, and nearing 30, you develop a one-track mind. You're not interested in generational unity. You want to find a mate—and if you know you're not romantically interested in an MF, he becomes redundant and annoying. (Unless, of course, he is gay—in which case you can trust and confide in him because there is no sexual tension.)

"Women and men cannot be friends," agrees my friend Chris, 27, a counter boy. When I point out that he and I are, he says, "But you know what? I'd love to fuck you. The guy always wants to. If the right opportunity comes around and a guy can slip through that door, he will. So how do you feel about me now?"

"The same as before," I say.

"Which is?"

> "If the right opportunity comes around and a guy can slip through that door, he will. So how do you feel about me now?"

"Let's just be friends."

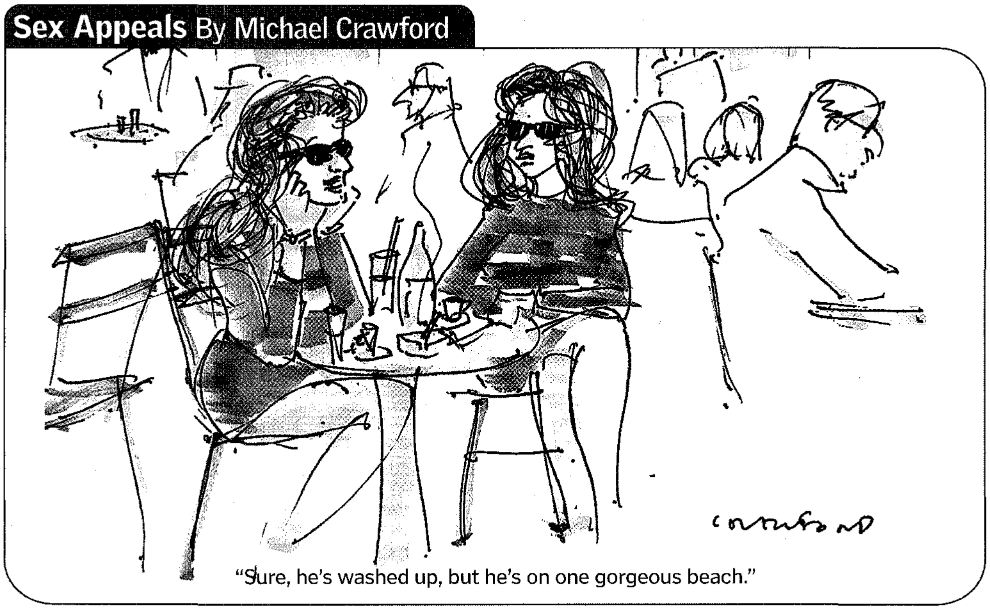
Some guys love having female friends—because they find the ambiguity sexy. "Not knowing what I want from a girl can be pretty interesting," says Theo, 38, a rock critic. "If I'm lucky, I can sustain that kind of friendship for years."

Denise, 29, a writer, believes in opposite-sex friendships but complains that her male friends have limited attention spans. "My boyfriend and I broke up recently," she says, "and I was talking to a male friend about how upset I was. He said, 'Are you going to stop talking about this soon?' Having male friends in foul weather doesn't work."

For all of these reasons, I have been blowing off my MFs. When I get calls from Mikes and Daves, I don't return them. I've stopped going to their parties on large, rotting boats. So far, it's been good. I have new girlfriends instead, who come with no ambiguity, except they can't hold their liquor and they're not as good at pool.

So when I agreed to meet Ambiguboy, I was hoping his dodginess was a sign of timidity and not platonic intentions. We met at aKa Cafe,

Sex Appeals By Michael Crawford



"Sure, he's washed up, but he's on one gorgeous beach."

and I wore a slinky James Perse dress and high gold sandals and sexy underwear. But when I walked in, he didn't even glance at my figure.

The food was good—I got the slider on a bialy—but from the moment we sat down, it was clear there was no spark. The conversation dragged and he seemed gloomy. To keep things moving, I asked him about his graduate program.

"Why do you ask so many questions?" he said.

"I'm a naturally curious person."

"But you don't seem very organic. You seem so controlling, like an interrogator." He was staring at me coldly.

"Why are you being critical?" I said. "This is supposed to be fun. We're on a date."

"Oh, this isn't a date," he said.

I slammed my slider down. "Then what am I doing here? I could have been on a real date. I could have been home reading *The Bitch in the House*."

"You don't want to spend time with me unless it's a date?"

"No," I said. "You're a boy and I'm a girl."

"I don't think in terms of gender. You seemed like an interesting person I could get to know better."

"I'm not an interesting person at all!" I shouted, pointing at my two greatest attributes. "I'm a hot chick!"

"But don't you think in order to date someone you have to know them as friends first?"

"Definitely not!"

"But if you don't, and then you break up, you can't stay friends afterward."

"Exactly."

We stared at each other sadly. "This isn't fun," he said.

"No, it's not."

We got the check. I offered to split it, hoping he'd say no. He said he thought 30 bucks would be fine. That was when I realized the very worst thing about male friends: They never pay. ■

E-mail: amy@amysohn.com. Amy Sohn's columns can be read online at nymetro.com/archive/sohn.

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THIS WEEK ON METROTV

tsarinaolga

"I would like to make babies. But I'm not stupid—this is primo genetic material I'm dealing with here. Quality control is a big issue."

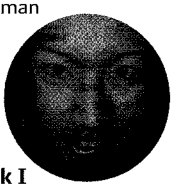
Weeknights at 7:30 P.M., 11:30 P.M., and 1:30 A.M., STRICTLY PERSONAL, MetroTV's sexy new show, introduces you to eight to ten single New Yorkers. You may be just what they're looking for.

WOMEN

anjelika_jinx

Looking for: A man
Age: 27
Occupation: Grad student
Most humbling moment: Morrissey mentioned me, by name, at a concert a few weeks ago. I know it sounds silly, but it felt really humbling not only to be mentioned, but to have been a thought in his head.
Favorite on-screen sex scene: I like that scene in *Showgirls*, the one where Elizabeth Berkley is the "human dolphin." The lesbian scene in *Bound* is hot, too.
Fill in the blanks: Shyness is sexy; modesty is sexier.

pacificocean11



Looking for: A man
Age: 27
Occupation: Financial-service coordinator
Last great book I read: *Hard-Boiled Wonderland and the End of the World*, by Haruki Murakami.
Most humbling moment: I got into a minor car accident only a block away from my house after eating magic brownies with my friends.
Celebrity I resemble most: Pocahontas—the one in the cartoon, not the real one.
Song or album that puts me in the mood: Anything done by Brian Eno.
Fill in the blanks: Reality is sexy; imagination is sexier.
More about who I'm looking for: I have lived and worked in many different countries, so I am looking for someone I can exchange some different ideas and cultures with. Someone I can share laughs, love, and all sorts of emotions with.

paphiopedilum

Looking for: A man
Age: 26
Occupation: Marketing/PR
Last great book I read: Currently reading Milan Kundera's *Ignorance* and Henry Miller's *Tropic of Cancer*. Have found that Miller is best read when intoxicated.
Favorite on-screen sex scene: I prefer to have sexy things read to me.
The five items I can't live without: How about five items that I CAN live without: the sound the bus makes when it is lowered for people to get on; people who snap gum and chew with their mouth open; dishonesty, to yourself and to others; leaving a club smelling like cigarette smoke; emotional immaturity.
Why you should get to know me: I was voted Most Unique in high school. I speak Japanese, though my fluency is fading. My senses of hearing, smell, and taste are extremely acute. Give me a dish and I'll tell you the ingredients. Or I'll just devour it, and then you, without speaking a word.
More about who I'm looking for: A man with charisma. A man who is slightly vulgar, but in a charming way. A man who is a head-turner but doesn't require constant reassurance. He is intelligent, perceptive, intense, attractive, and well-mannered, with a dirty mind, a healthy body, and nice hands.

petitenycblonde

Looking for: A man
Age: 26
Occupation: Finance
Most humbling moment: Having the life-altering realization that the only person who can provide me with a sense of security is myself.
Celebrity I resemble most: Lisa Loeb. Almost every time I go out with my friends, some stinky drunk guy will come up to me and slur romantically in my ear, "Hey, you look like that singer chick with the glasses, ummm, what's her name . . . "
Why you should get to know me: Are you ready to go on an exciting adventure with a spunky, vivacious, witty, precocious, intelligent, ambitious, comical, sophisticated, charming, playful, and wildly optimistic NEWLY BLONDE girl??? Yup, that's right—I took the plunge and went a sparkling, streaky blonde color not too long ago and am now able to say that, yes, blondes really do have more fun!

quirkeeme

Looking for: A man
Age: 25
Occupation: Singer-actress
Best (or worst) lie I've ever told: That I didn't know that I ran over the drive-thru speaker at McDonald's.
Song or album that puts me in the mood: To sing: Eva Cassidy and various contemporary Broadway. To dance: FIERCE-ASS live house music that I would love someone to help me find here in the city! To be silly: Disney music. To open a can of beans: Tom Jones. To be "in the mood": That all depends on who I'm with . . .
In my bedroom, you'll find: Leopard . . . lots and lots of leopard.
Why you should get to know me: Because I am intriguing and

wacky and am not afraid to tell you that I like to dip french fries in my frosties!

More about who I'm looking for: Someone that can make me laugh a lot.

rainchica

Looking for: A man

Age: 28

Occupation: Book maker

Favorite on-screen sex scene: Marge and Homer in the miniature-golf course.

Celebrity I resemble most: One of the rejects from *American Idol;* I won't tell you which.

Fill in the blanks: A nice smile is sexy; a nice voice is sexier.

In my bedroom, you'll find: Pulsating colors, a stack of CDs whose order only I understand, a mini trampoline, a stack of books by the bed, and a big silver orb.

Why you should get to know me: To find out what the deal is with the silver orb. In addition, you'll get to see that I'm a cool chick, a capable individual, good friend, non-freakazoid vegetarian Brooklynite yogini with a different spin on things.

vazam

Looking for: Either

Age: 28

Occupation: Progressive organizer, pre-K teacher, writer

Last great book I read: Raymond Carver's short stories.

If I could be anywhere at the moment: Riding my bike through a desert.

Song or album that puts me in the mood: Thelonious Monk—*Thelonious Himself.*

The five items I can't live without: My vibrator, my cotton tank top, my bike, reading material, chocolate, silk.

Fill in the blanks: Messy hair is sexy; having crooked teeth is sexier.

More about who I'm looking for: Someone who loves to ride his or her bike through the city, someone who lives outside the corporate culture, someone who feels very much alive and wants to change the world.

MEN

applepedro

Looking for: A woman

Age: 36

Occupation: Graphic designer

Favorite on-screen sex scene: I believe the movie is called *Enemy at the Gates.* They were in a military camp and made love while hidden from the rest of the soldiers . . .

Celebrity I resemble most: Well, this is a little odd, but some people say George Clooney, but I don't think so.

If I could be anywhere at the moment: The Venezuelan coast where I'm from is very exotic and beautiful.

Song or album that puts me in the mood: Everything But the Girl.

The five items I can't live without: My computer. My nephew. My family. Shopping. Movies.

Why you should get to know me: I'm trying to learn how to cook but I'm great with the dishes. I love to talk and I'm a good listener. And I'M NOT A PLAYER—I don't like that.

bluebike

Looking for: A woman

Age: 29

Occupation: SA

Last great book I read: *How to Talk Dirty and Influence People,* by Lenny Bruce. The saddest book I've ever read, and the funniest.

Most humbling moment: When I discovered that the crotch of my pants was glowing bright pink during a seventh-grade field trip.

Song or album that puts me in the mood: Almost anything by Macy Gray, Morphine, Jill Scott, Charles Mingus, P-Funk, or Annie Lennox.

Fill in the blanks: Looking funky is sexy; feeling funky is sexier.

In my bedroom, you'll find: A crazy assortment of books, my weird CD collection, my window overlooking my often naked neighbors, and clutter. Lots of clutter.

Why you should get to know me: I have a fantastic memory, and it's easy to have interesting conversations with me. I'm a little bit crazy. I'm a great cook. I'm fun. I can take a joke. I throw awe-inspiring parties. My eyes are a mesmerizing weird green color. I got moves.

euboy

Looking for: A woman

Age: 30

Occupation: Investment adviser

Celebrity I resemble most: Winston Churchill.

Best (or worst) lie I've ever told: Cannes Film Festival 1999—Pretending to be a famous Hollywood filmmaker, we actually managed to get into a very cool party at Jimmy's in Monte Carlo.

If I could be anywhere at the moment: 1. Chillin' in Jamaica. 2. Windsurfing in the South Pacific. 3. Afternoon tea at the Ritz Hotel in London.

Song or album that puts me in the mood: "Juicy" (Notorious BIG).

crk

Looking for: A man

Age: 36

Occupation: Financial

Song or album that puts me in the mood: Always in the mood.

The five items I can't live without: Debit card, cologne, passport, shoehorn, address book.

Fill in the blanks: Gentleness is sexy; compassion is sexier.

In my bedroom, you'll find: Cleanliness and tidiness . . . fresh sheets.

Why you should get to know me: I'm an attractive GAM looking for a good friend to share good times with. I go to the gym 4-5 times per week and I believe in staying healthy but don't want to be a gym bunny.

More about who I'm looking for: I am looking for a GWM who is probably 34-45 years old, handsome, masculine, athletic, and not too obsessed with gay culture. Also personable and who—like me—might be missing that closeness that we all search for.

nycstuie

Looking for: A woman

Age: 38

Occupation: Just hanging out

Last great book I read: Ben Hogan's *Five Lessons: The Modern Fundamentals of Golf.*

Favorite on-screen sex scene: Bo Derek on top of Dudley Moore in *10.* I was young and, ever since, I like it that way.

Celebrity I resemble most: Andy Garcia or Fred Savage! That's not my choice but people tell me that. Oh, and also Cher.

Best (or worst) lie I've ever told: I told my mother a banister ripped my shirt but I actually made holes in the sleeves for cufflinks. I was 8.

If I could be anywhere at the moment: Hitting baseballs in Shea Stadium.

poetbaron

Looking for: A woman

Age: 33

Most humbling moment: I was climbing up a hill by myself in the desert at the age of 7. I got three quarters of the way up and got mighty nervous. A beautiful Swiss woman rescued me and brought me back down.

Favorite on-screen sex scene: *The Unbearable Lightness of Being.* Hats, lots of 'em.

Celebrity I resemble most: Joseph Fiennes and Chico Marx.

The five items I can't live without: A black-ink pen, my frazzled white bike of ten years, paintbrushes, a good pair of shoes, and a sweater to keep me toasty in the blustery weather.

In my bedroom, you'll find: Paintbrushes, a boom box, Thai temple candles, daffodils, artwork by friends.

Why you should get to know me: I can make a sad girl smile and a happy woman positively beam.

PERSONAL CHALLENGE

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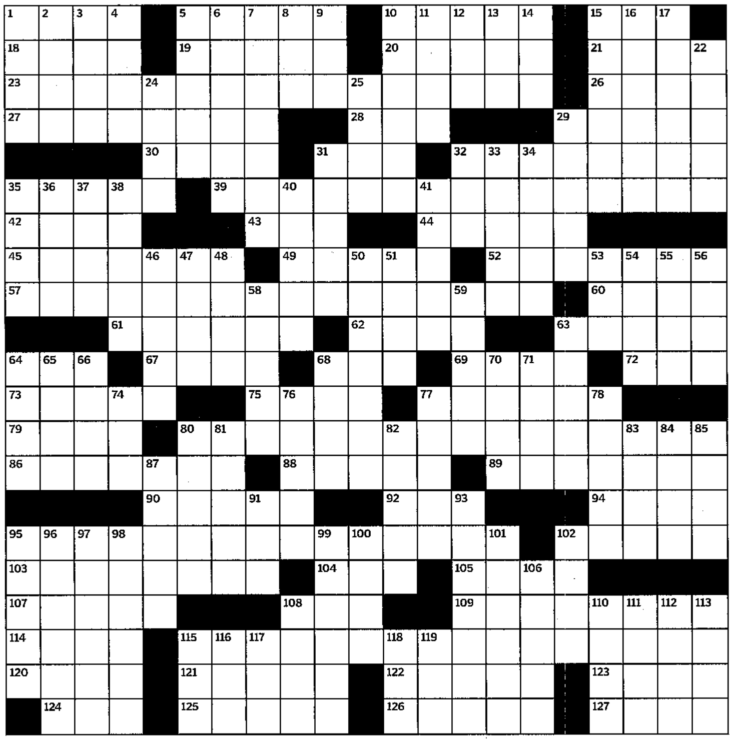
'Exchanging Ends'

'Cue' Crossword by Maura B. Jacobson



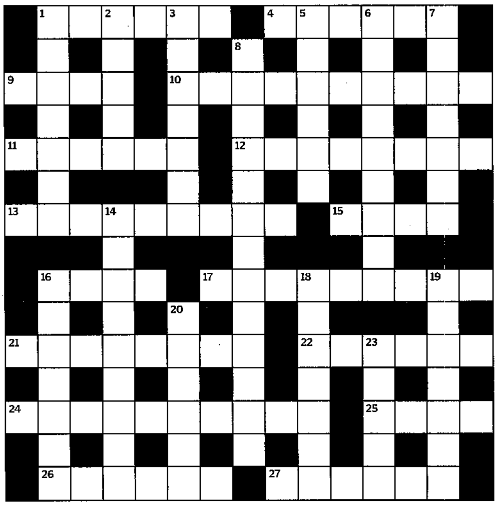
ACROSS

1 All over again
5 Harry's Vice President
10 Fergie's first name
15 Word for Simon's couple
18 Having a limp
19 Gaucho's lasso
20 Packing box
21 First zookeeper
23 STEPMOTHER
26 Humorist Bombeck
27 Circus gymnasts
28 Ambulance letters
29 Lowest-ranking British nobleman
30 Calla lilies are of this family
31 Saucer holding
32 Tiling procedure
35 Arousing suspicion
39 MICROSOFT
42 "Zip-——-Doo-Dah"
43 Macadamia, for one
44 "Miami Vice" actor Edward James ——
45 Do a second draft
49 Discarded metal
52 Champs of Paris
57 MONK
60 S.A.T., e.g.
61 Traffic jams
62 Shindig
63 Ingenuous
64 Kitty, in poker
67 Thereabout
68 Junior Boy Scout
69 To boot
72 "Message" shirt
73 Keats was one
75 Faux pas
77 Religious pamphlets
79 Mr. ——, sleuth played by Lorre
80 DIVORCE LAWS
86 Opposite of poetic
88 One of the Davises
89 Pittsburgh gridder
90 Courtroom event
92 Illuminated
94 Italian wine city
95 DENDROLOGY
102 Explosion
103 Practice a play
104 Tra followers
105 Gucci or Ray
107 Fire remnants
108 Tack on
109 Low-neckline disclosure
114 On the summit of
115 HANGOVER
120 Rob of "West Wing"
121 Main artery
122 —— barrel (in a fix)
123 Dolt
124 State tree of Oregon
125 Trim off more
126 Cooper and Hart
127 No sweat

DOWN

1 Goya's duchess
2 Drug cop
3 Desert prince
4 "—— Our Part," 1933 slogan
5 Like a cheering crowd
6 Hoist
7 Pitcher's opponent
8 Biblical verb ending
9 Edinburgh refusal
10 Ristorante shrimp
11 Part of B.A.
12 Pep-squad shout
13 Pleased the cook
14 L.B.J. beagle, companion of Him
15 —— time (singly)
16 "Little" girl of a Dickens title
17 Singer Vic
22 Dangles
24 Internet auction site
25 Hatfield-McCoy affair
29 Warren Beatty's gangster role
31 Basic ball game
32 Toothpaste type
33 Son of the Montagues
34 Days —— (ancient times)
35 Old MacDonald's spread
36 Notion
37 Already stitched
38 Big sandwiches, New York style
40 Becomes corroded
41 Last year's frosh
46 Otherwise
47 Ski-slope device
48 Miscalculates
50 Spurns
51 Bedouin
53 Where the buoys are
54 Turnpike turnoff
55 Roof edge
56 Cohort of Captain Hook
58 Science suffix
59 Busy midwest airport
63 Half an Indiana university name
64 Coronation ostentation
65 Airwick target
66 "Mambo King" Puente
68 Dove conversation
70 Swimmer's segments
71 "Shoo!"
74 Call from the Titanic
76 "—— Mio"
77 Belonging to others
78 Filch
80 Electrician, often
81 Tannic, boric, etc.
82 Pinball mishaps
83 "Casablanca" lady
84 Rivals of the Knicks
85 Spunk
87 Geographer's volume
91 One's born days
93 Faculty member
95 South African native village
96 "A —— robins in her hair"
97 Start of the "hate to get up in the morning" song
98 Teary one
99 Passé
100 Portuguese folk melody
101 Queen of whodunits
102 Wild hog
106 "Prima Ballerina" painter
108 Outermost Aleutian
110 Flower container
111 Samoan capital
112 Jewelers' merchandise
113 Catch sight of
115 Kids' card game, now played in casinos
116 Caviar, essentially
117 Semicircle
118 Denser than a mist
119 Norris Dam agcy.

The 'Guardian' Crossword Set by Fawley



ACROSS

1 Pair up to hearten a merry old soul. (6)
4 A bad mark for the errant magistrate lacking rebuke. (6)
9 Not in favour of social worker taking one. (4)
10 What made the chicken opt for a secure road crossing. (10)
11 Concentrate on providing a complete range. (6)
12 Windy winds. (8)
13 Smooth foil used for decoration. (4,5)
15 It may be played on the lawn in summer. (4)
16 Ground rent deposit? (4)
17 A nut roast cooked for a high flyer. (9)
21 Start overture. (8)
22 Time to publish paper. (6)
24 Irate novel makes startling disclosure. (10)
25 Very interested in the paper, say. (4)
26 Scoff at journalist's return journey. (6)
27 He has no choice, poor chap. (6)

DOWN

1 Horseman may give ace turn. (7)
2 Can turn into American fighting formations. (5)
3 A match for the devil. (7)
5 Pick up contract. (4,2)
6 Community with spirit, though lacking humanity. (5,4)
7 Trainee in crash course. (7)
8 Drilling site? (8,5)
14 Always be brave and don't worry. (5,4)
16 Watch what one says. (3-4)
18 Royal train, perhaps? (7)
19 He wrongly assumes moneylender carries cash. (7)
20 Article in paper is a hoax. (6)
23 Sucker in starting price swindle. (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 112.

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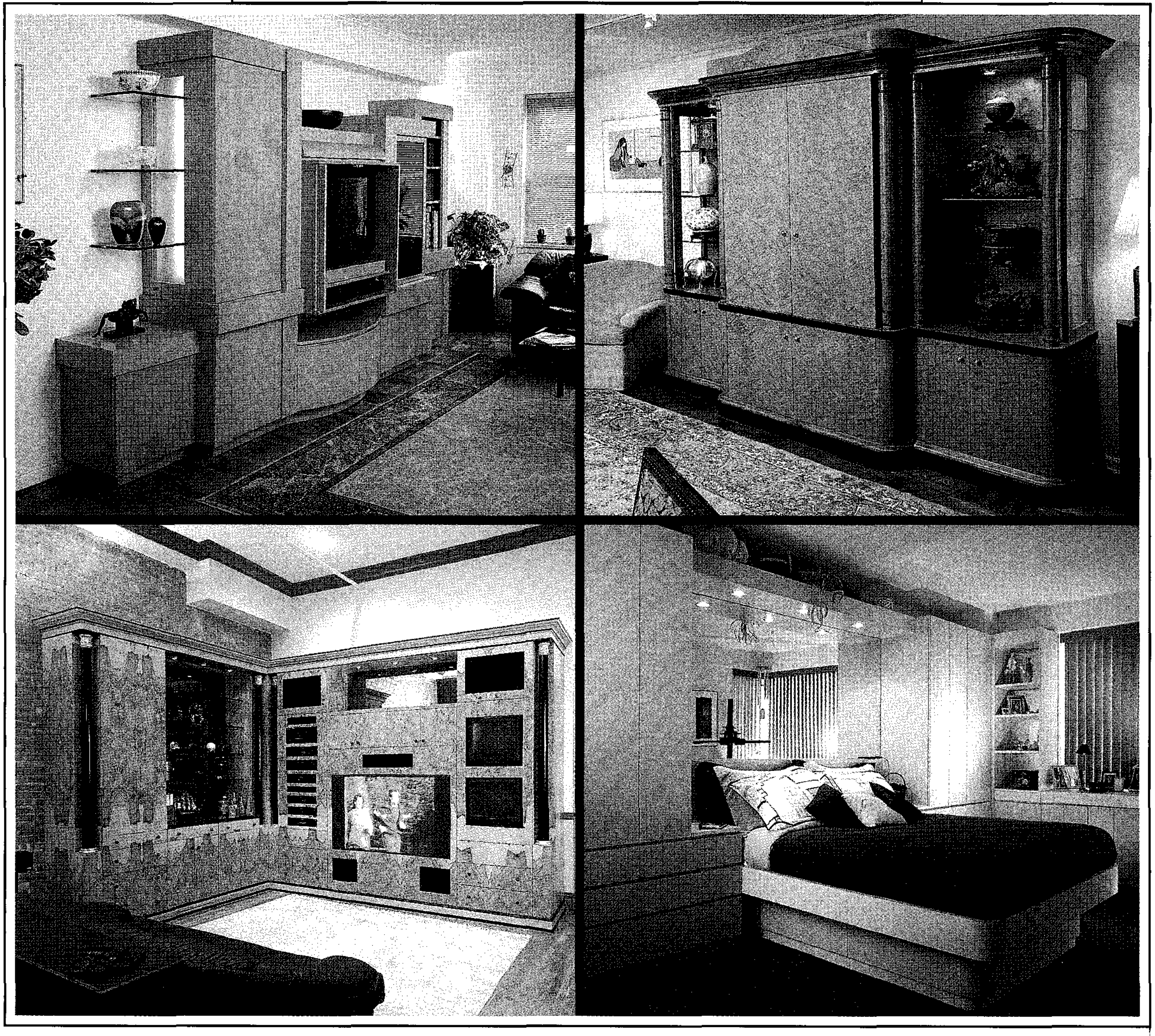

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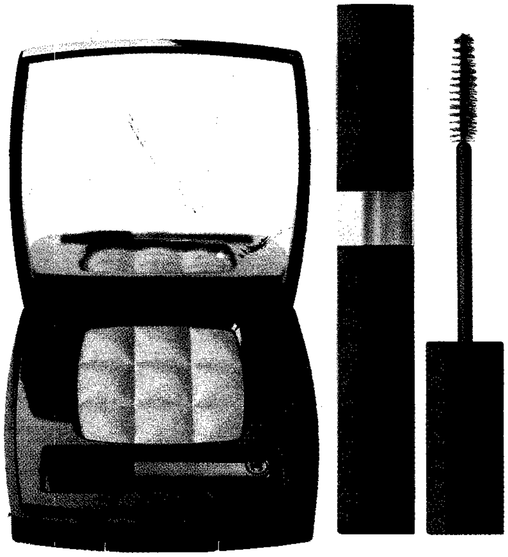

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